GLASTONBURY FESTIVAL '92

FRIDAY 26th · SATURDAY 27th · SUNDAY 28th · JUNE 1992 · OFFICIAL PROGRAMME £4.00

MEAN FIDDLER PRESENTS

THE 1992 NEWBURY FESTIVAL

AUGUST BANK HOLIDAY

WE WISH TO ANNOUNCE THAT OUR NEW SITE IS AT
CHIEVELEY, NEWBURY
FREE CAMPING AND CAR PARKING
MAIN STAGE - MEAN FIDDLER STAGE
AND A FUNNIER BIG TOP

WATCH THIS SPACE FOR A DEMON LINE-UP AND
A BARGAIN TICKET PRICE

YOU KNOW IT MAKES SENSE

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DESIGN AND PRODUCTION: John Andrews **ARTWORK:** Andy Taylor, Jim Little, Kenny Bernstein, Carl Long **LAYOUT:** Mick Long **WRITTEN BY:** Two Hippies, one Funki Dredd and Technofear Inc. - C.C. Penniless, John Mitchell, Robin Askew, Hieronymuss, Greg Slater **CONTRIBUTORS:** Arabella Churchill, Annabell Waters, Mike Denver, Chris Howes, Pat West **TYPESETTING:** Express (0272 639877) **PUBLISHER:** The A.D.S. Group, Unit 8, Cala Trading Estate, Ashton Vale Road, Bristol BS3 2HA. Tel: 0272 636266

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10th Anniversary Festival

Womad

17 18 19 July Rivermead Reading

Music and Dance from 5 continents

Friday **Capercaillie - Sheila Chandra - Varttina - Eddi Reader**
The Klezmatics - Anoosh - Simba Wanyika - Al-masrah Palestine Theatre Company
Straight No Chaser presents: DJs Paul Bradshaw, AJ and Zuppa Inglese

Saturday **Drummers Of Burundi - Angelique Kidjo - Courtney Pine Quartet - Grupo Olodum**
Fatala - Varttina - The Klezmatics - Nachda Sansaar Bhangra Dance Company - Bheki Mseleku - Simba Wanyika - Al-masrah Palestine Theatre Company - Adel Salameh
DJs Nick Warren and Daddy G from 98 Proof

SATURDAY NIGHT GALA CONCERT
Guo Yue Group Geoffrey Oryema Terem Quartet Alpana Sengupta Jah Wobble's Invaders of the Heart Jacki Liebezeit Alpana Sengupta & Co. Ayub Ogada Fatala
MC Hosts: Peter Gabriel and Alpana Sengupta

Sunday **Salif Keita - Yothu Yindi - Drummers Of Burundi Terem Quartet**
Hassan Hakmoun & Zahar - Loznitsa - Alpana Sengupta and Company - Varttina - Grupo Vocal Sampling - King Masco - Andrea Oliver - Ayub Ogada - Natural Life - Simba Wanyika
DJ Ali Slimani

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Credit Card Line/Information (0734) 591591

TICKETS: WEEKEND: £36. DAY - FRIDAY: £10 SATURDAY: £15 SUNDAY: £15 Day tickets include one child under 14 free. Extra child: £7.50 for weekend or day. **DISCOUNTS:** WEEKEND: £30. DAY- SATURDAY: £10 SUNDAY: £10 (Students/ 60 plus/ UB40/ Reading Borough Council Passport to Leisure Holders).

MAIN BOX OFFICE Hexagon, Queen's Walk, Reading, Berks RG1 7UA. Cheques/ POs payable to 'The Hexagon' TICKET AGENTS * First Call (24 Hours) 071 240 7220 Ticketmaster (24 hours) 071 379 4444 Also available from selected outlets nationwide

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The Very Exciting and Interesting Official N.M.E. Stage Merchandising Stall will be selling lots and lots of T-shirts from Thursday morning through to Monday morning.

Apart from the festival shirts we will also be exclusively stocking all of the bands from the N.M.E. stage plus many from the pyramid stage including Carter USM and The Levellers.

INFORMATION

Mid-Somerset CND's Information can be found at four sites scattered throughout the Festival in cabins beneath the universally distinctive (*i*) logo. We are open from 8am to 11pm, and the central cabin at Ford Gate will be staffed round the clock.

As locals we have been gathering snippets of Information for nine Festivals and each time our service expands to cover areas you didn't know you needed to know - until you asked us.

Info is a two-way process and at the end of the Festival you will know as much as we do. Being fallible, some things we never find out unless you tell us, and then we can pass it on. Please use us as a tool.

A selection of some of the topics that we can cope with, (which is not an exclusive list, you can always pose the unanswerable) provide succour, or pass you on to someone who knows more:

Transport - Bus (local) Coach and Rail (national) timetables with directions to pick-up points. List of local taxis, garages, and breakdown facilities.

Banks and Cash machines in nearby towns, and traders who will possibly cash cheques (often with a purchase).

Where you are and where you want to go.

Traders, where they are and what they ply.

Legal advice - briefing about procedures and penalties, including vehicle tow-away compounds.

Lost people - writing materials, message drums and books, access to stage communications (dire straits), children - their likely whereabouts, good meeting places, seriously spaced out - all come and get realigned at Info.

We will have a mechanism for recording your suggestions for improvements, and will pass on complaints, and diligently try to solve any that need immediate attention. (How to help the rabbit stranded on the wrong side of the perimeter fence who has lost his hole, consumed too much grass, doesn't know what time it is and has never heard of Alice).

Emergencies, our cabins have internal telephone access to the emergency services, and have first aid available.

WHO ARE WE?

Our motley crew are all members of Mid-Somerset Campaign for Nuclear Disarmament, into our 12th year of working for a safer world. We grew out of a public meeting called by people concerned that old railway tunnels in the Mendip Hills should be used as nuclear shelters for the rich. We knew then as we know now that the only sane way to provide lasting security is to get rid of nuclear weapons. Then the world could move towards becoming a festival.

We campaigned hard against Cruse, and that has gone. As part of the national campaign we are shifting the old thinking that surrounds the ridiculous deployment of Trident, an inflexible weapon capable of 16,000 Hiroshimas. Much of our campaigning funds are made at this Festival thanks to encouragement and support from one of our members, Michael Eavis.

HOPE NOW

Gate No 2
Top Muddy Lane

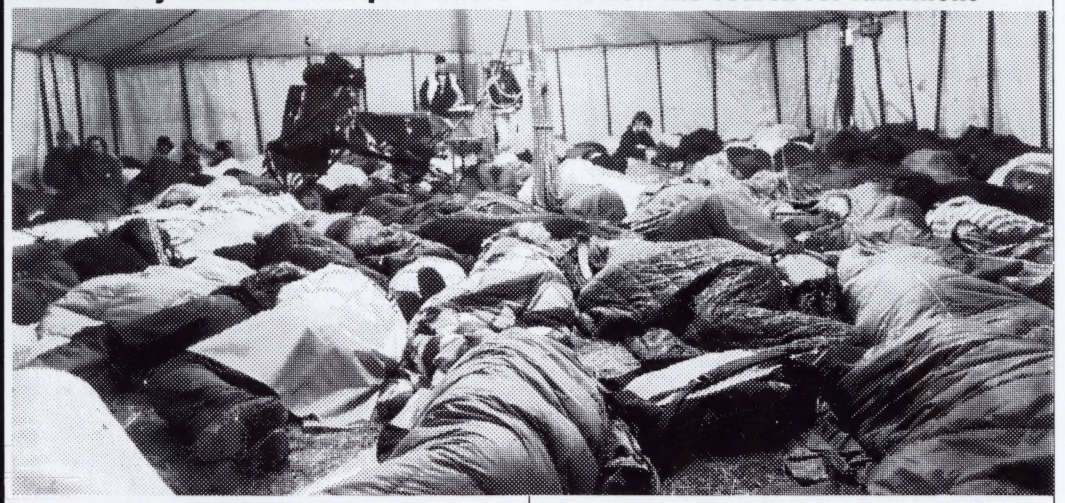
For a number of years now a large group of Christians from a wide cross section of denominations have been involved in the Glastonbury festival. The diocese of Bath and Wells has traditionally manned a marquee where festivallers may find counsel and a place of relative tranquillity for prayer and even sleep. Services of communion reflect both Anglican and Catholic traditions.

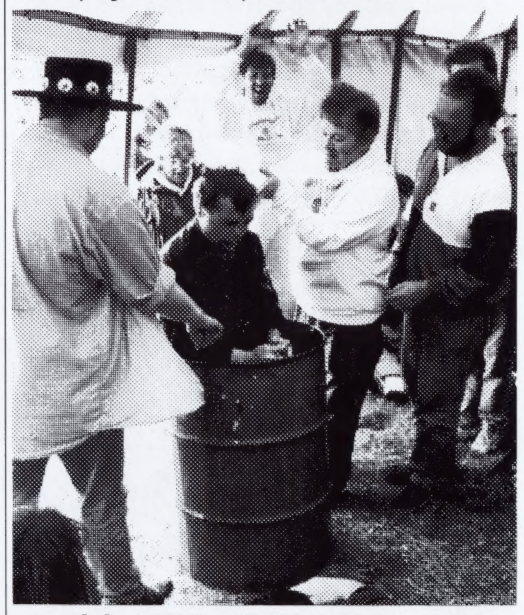
Since 1988 Hope Now Ministries, at the invitation of the festival organisers, has brought together an even larger and more varied band of Christians to be actively involved, not only at the marquees but also throughout the site. They come from all over the country and even from as far away as the United States of America. Some are full-time workers in such organisations as the British Youth For Christ, Youth With A Mission and Scripture Union but most are very ordinary Christian students or workers who have devoted part of their annual leave to share their faith with any and everyone.

You'll have no difficulty in finding the Hope Now Marquees. The smaller one is open as a crash tent at night until 9 a.m. During the daytime it is used as a children's tent for the J. Team meetings. The main marquee has a continuous programme (see schedule on this page) and is a focal point of many other services such as first aid, drug and A.I.D.S. counselling, the Rainbow Trout coffee bar and a Missing Persons Bureau.

In keeping with the 'Greening' of the festival, an ecology hour has been introduced to the Hope Now schedule. This will be an opportunity to explore what the Bible says on one of the major issues of the day.

You may well receive a copy of the Hope Now booklet called 'Recycled' (on recycled paper of course!). It contains many testimonies from team members who have travelled different roads to God. Ian tells how his search for fulfilment took him from books on self-improvement into Yoga and T.M. Debbie hit the hippie trail and shares openly and honestly about her ideals of 'love and peace' which degenerated into 'sex and drugs'. Mike, by contrast, relates the surprising difficulty of living as a vicar's son. richard experienced Devil-worship but Nick and John both had happy homes. Julia and Jane got into drugs, Mike travelled the cosmic maze of mysticism and Alex drifted into crime.





Between them all, they have clocked up some living and would admit that their lives were being wasted. One by one they came along

their chosen or even accidental paths to an awareness of Christ. They heard how Jesus took the penalty for their sin to the cross and gave them a brand new - recycled life. Because this is their experience, they have come to this year's festival, not to ram religion down anyone's throat, but to serve. If you would like to meet them, come along to the 'Rainbow Trout' and rap about faith. They do not have all the answers but they have found a recycled life worth living.

DAILY PROGRAMME

9.30 am	Music to meditate
10 am - 11.30 am	Childrens activities
11.30 am	Songs-n-stuff
1 pm	Songs-n-stuff
2.40 pm	Music to meditate
3 pm	Worship
4 pm-5.30 pm	Childrens activities
6 pm	Ecology hour
8 pm	Songs-n-stuff
9 pm	The Gospel
10 pm	Songs-n-stuff
11.30 pm	Poetry and prayers

RADIO AVALON

As usual, your festival comes fully equipped with its' own 24-hour radio station. Yes, Avalon is back, on FM, in stereo, and for the first time we're in glorious technicolour!

Tune into us for traffic information, lost people and property, health and welfare messages, programme updates, and last but not least LOADS of great music!

A LITTER-FREE FESTIVAL!

For the first time Festival organisers are going all out to keep this, the first Greenpeace Festival, litter-free! And we can achieve this together. It means keeping it clean as we go along, doing a little bit every day. If we all pull together, it can be done. So, will you join us in making a **Litter-Free Pledge** and helping keep this a **green festival?**

To provide a little boost we will this year have hundreds of volunteer litter-pickers. Every morning they will be scouring the site to find, collect and re-cycle any litter that's left from the day before. Why don't you join in? Bags can be collected from these teams and from the Information Centres.

Together we can keep this beautiful farm clean. Spread the word. This is the most direct and obvious way in which we can all show that we care about our planet. If you neighbours appear a little lacking in environmental awareness (!), stay strong. There are enough of us to make it work.

A new feature of this, the first-ever Greenpeace festival, is the **TRASH DASH.** Everyday, at 2pm and 7pm, the organisers are asking everyone to stop what they are doing and spend just quarter of an hour picking litter. Litter crew volunteers will be on hand to pass out bin bags, but if you can't find a volunteer use whatever you can find.

This festival will also see more re-cycling than ever before. Watch out for the 'green' bags. These are for re-cyclable materials (cans and glass) and they can themselves be re-used, again and again. Keep your eye open for can cages and bottle banks and why not drop your re-cyclables off at the **Re-Cycling Centre** next to the Main Arena Gate.

You can help us keep Worthy Farm clean by following the Litter-Free Code:

LITTER-FREE CODE

* Don't throw any non-burnables into firepits. It's hard work cleaning them out later!

* Separate out your cans and bottles, use the can cages and bottle banks situated around the site, or find a green bag.

* If the bins are full, use a black rubbish bag.

* Watch out for those polystyrene containers. They contain CFCs and destroy our planet. Don't use them. Go somewhere else.

* Join the twice-daily TRASH DASH, at 2pm and 7pm.

* Keep your own camping area clean during the Festival and leave it clean when you leave.

* Join together with your friends and neighbours to keep your camping and parking fields clean.

If enough of us make a personal pledge to do our bit (and remember every little helps), the site will look after itself and we can all enjoy the green fields of this wonderful farm.

A.D.S., WATER AID AND THE ROTARIANS

Water, soaking us as we dash from the car to the shop, warm and relaxing in large quantities in the bath, cool and refreshing in the swimming pool, fashionable in bottles in the restaurant, making our lives easier in the washing machine or the dishwasher or running down the drain in gallons after washing the car. We sometimes grumble about it, rarely appreciate it and almost always take it for granted; but what about the few weeks of dry weather we refer to as a drought in this country? We certainly notice its absence even if we do not welcome its presence.

We can hardly imagine what it is like to be really short of water or only able to obtain polluted water. Imagine women having to walk 10 kilometres to a polluted river to collect water and then to carry back 20 litres to the village; imagine the only water source being so polluted that children and even adults suffer permanent stomach problems, think of one in ten people infested with guinea worm or large numbers of the population with severe skin infections caused by dirty water; we cannot imagine cholera parasite infections and bilharzia being as much a way of life as the common cold is here.

Sadly many drought-stricken areas have water available if only it could be brought up from underground or piped into the area but they do not have money for the equipment and labour nor the technology.

That is where Water Aid comes in, a charity started by professionals (water engineers and the like) to provide wholesome water in third world countries, particularly Africa. Current and retired water engineers and others give their time to oversee projects using local labour to provide pure water cost effectively. For money that to us is relatively small but to an African village is totally unobtainable, efficient and adequate wells and pumps can be provided. Simplicity is essential because anything mechanical must be repairable by local blacksmith labour otherwise if it breaks it remains unrepaired and the problems start all over again.

The Rotary Club of Shepton Mallet has been involved in Water Aid projects in the past and this year will be helping with stewarding at the Festival. The A.D.S. Group, publishers of this programme, have agreed with Michael Eavis, the festival promoter, that £10,000 from the sales of the programme will be donated to the Rotary Club project in Africa. This is just one of the charitable donations being made by A.D.S. this year and as production chief John Andrews says "It took a fair amount of debate between ourselves and the festival promoters before we could get this project off the ground, but it's all been worthwhile. The great thing about Water Aid is that you can tell exactly how your money is used. Whatever the donation, it is directed to a particular project which will be overseen to ensure that it is all spent where it should be."

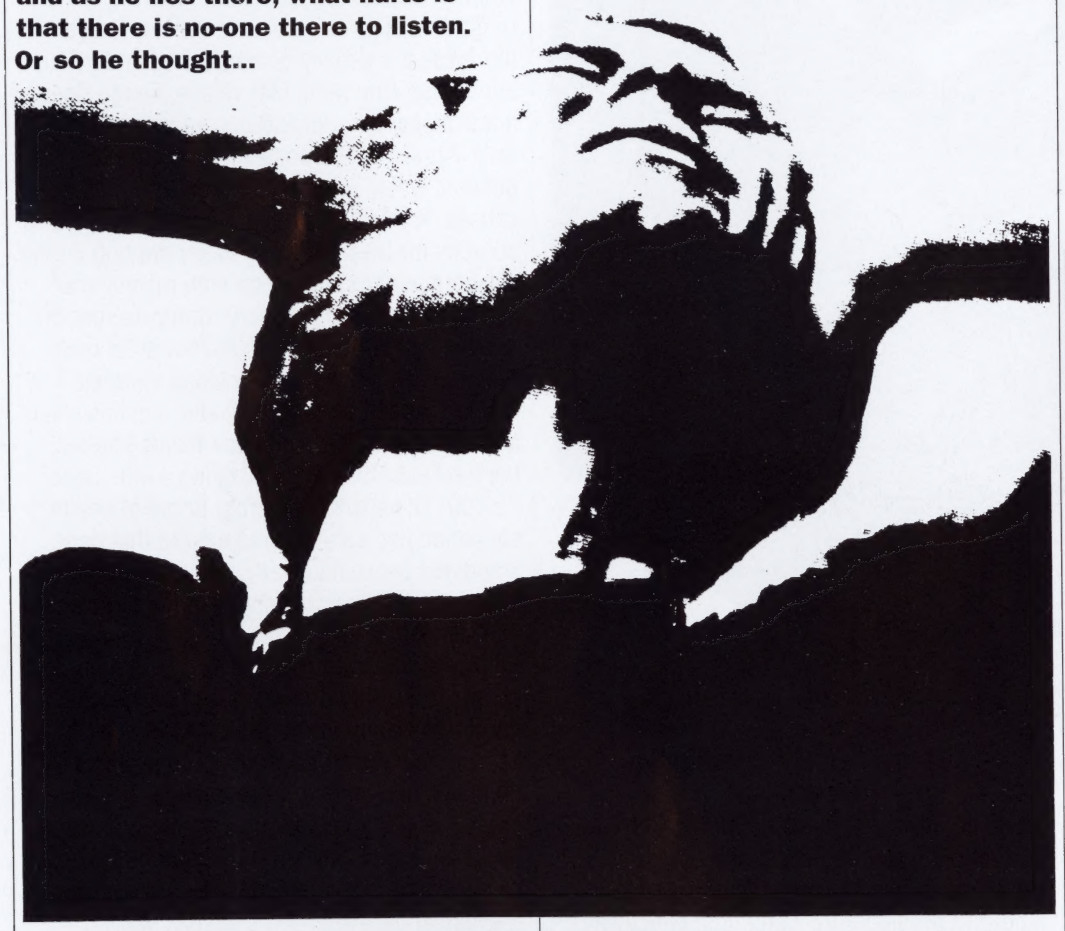
For instance, £10,000 will provide their own water supply for five villages in the Janga district in Northern Ghana. It is a very dry and undeveloped area with few roads, shops or settlements and in the evenings you see long lines of women carrying back water for their families' needs. They rely for water on traditional open wells during the rainy season but these are usually contaminated and dry up soon after. One particular village, Fungu does not even have a well and the women have to walk 7 miles to the Volta River to collect polluted water, with all the problems that causes. Water Aid can provide safe clean water sources for these villages. Wells are dug by the villagers under supervision with mechanical assistance where necessary. Compressors are needed where there are tough bands of rock. The well is lined with interlocking concrete blocks, capped so that the water remains clean and hygienic and a pump can then be added, the total cost for each well being a little under £2,000. There is then a programme of health education and sanitation to ensure that good standards are maintained. Just think of the change to the health and way of life of those five villages.

Donations to a project in Tareta Ethiopia can be quadrupled by donations and matching grant applications from the ODA who will contribute substantial amounts to projects if there is initial funding from outside. The Tareta project is in the Arisi district which though fertile is desperately short of water but this can be overcome by piping water by gravity from the highlands. Water Aid's advisor was shocked to see local women having to stay out all night to collect enough water for their families' needs for the next day. The Tareta scheme will involve 16 villages. The source spring in the mountains has to be protected and then a main pipeline has to be built with branches off to tap stands in each village. Because the area is rural and undeveloped, access roads have to be built or improved. Training and health education play an important part and help to get people involved and enthusiastic. We are in a position to change these people's lives, and to give their children the chance of a healthy and disease-free life.

THE SAMARITANS

Festival Branch of Samaritans has been offering 'life support' over the last 17 years to people like Stephen:

Outside the tent, Stephen can hear the band reaching the climax of their act. This particular song he knows very well; it reminds him of his and her first date. It seems an appropriate finale, although the irony is lost on him. A gang of youths laugh as they pass by Stephen's tent. They sound drunk, but happy, Stephen's sense of isolation is complete. In this, the loneliest place of all, among the huge crowd of the festival, Stephen cries as he thinks of killing himself, and as he lies there, what hurts is that there is no-one there to listen. Or so he thought...



Suicide has always been a taboo subject and yet in the five minutes it takes to read this, two more people will have tried to kill themselves. 92 people will take their own lives in Britain this week - more than one every two hours. The suicide rate for young people under 25 has almost trebled in the last 30 years and suicide is now the third most common cause of death within this age group.

The Samaritans were founded in 1953 to provide the first befriending service to the lonely, despairing and suicidal. Now, this service has expanded and there are 186 branches nationwide, staffed by some 22,000 volunteers. Local branches aim to be available 24 hours a day, every day of the year.

There is no religious, philosophical or political bias to the Samaritans, in fact, volunteers are strictly forbidden to impose their own beliefs on callers. Volunteers do not offer advice, but listen to callers feelings, offering emotional support without judgement. Samaritan volunteers will not interfere with the lives of their callers, under any circumstances, unless the caller asks.

In 1974, Festival Branch of the Samaritans was established, the only branch to be fully mobile. Festival Branch began to overcome the image that the Samaritans had acquired in the minds of young people.

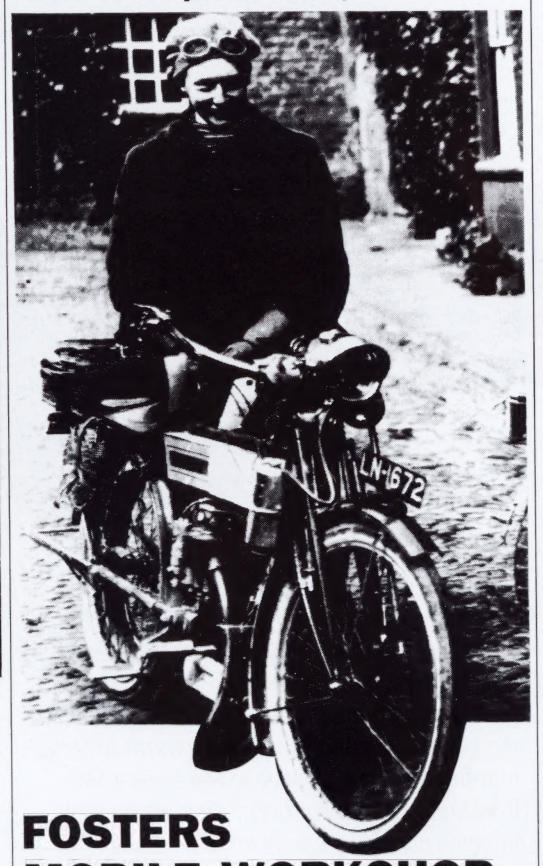
..... By the time the band stops playing, Stephen is unconscious. Apart from the friend who will find him, the festival continues as normal. So intent are the people on having a good time, they hardly notice the ambulance which creeps through the crowds.

Seventeen years on, Festival Branch has worked at hundreds of events. Our mobility has enabled us to be where those who would not contact the Samaritans gather, working with new groups of people at new venues. This year we will be on site at Glastonbury, offering a 24 hour service (Look out for the orange banner). If only Stephen had known we were just on the other side of the Festival site.

In 1991 Festival Branch volunteers spoke to 3,309 people. Will you be there to help us?

If you are interested in working as a volunteer for Festival Branch of Samaritans - for more information write to: The Festival Branch Secretary, c/o 10, The Grove, Slough, SL1 1QP.

If you feel the need to talk to a Samaritan volunteer, either now or in the future, the nearest branch is at Salisbury. Telephones are staffed 24 hours daily, but visiting times vary, so please check. (Details of all 15 branches in the London area can be found in the phone book.)



FOSTERS MOBILE WORKSHOP

This facility originates from Glastonbury Festival for the festival and is designed to cope with most of the motorists needs. The facility includes battery charging, puncture repairs, jump starts, lost keys and minor mechanical problems. This facility is situated at the Tank Trap at old Gate 3 or can be contacted on 0831 387615.

ANIMAL WELFARE

We are sorry to say (again) that animals are not allowed to be brought on site at all. Those that are will be caught and taken to a holding place by the RSPCA. Their owners will have to travel to Bath or Taunton to reclaim them and there will be a boarding fee, to boot.

Before there are massed howls of protest, let me explain why. I have worked on animal welfare at this festival for years and a few irresponsible people have led to a catalogue of distressing cases. I could recount hundreds of sad stories to you but suffice to say that obviously this situation cannot be allowed to continue at a festival of peace.

If you want to know any information, feel welcome to come to our marquee, at the farmhouse end of Ivymead and hopefully you will find a relaxed corner and a stress free me, with a smile not the tears of previous years.

Annabelle Waters

THE 20th READING FESTIVAL

Voted 'Event of the Year'

AUGUST BANK HOLIDAY WEEKEND Comperes John Peel and Mark Radcliffe Official Radio Station' 25th birthday

FRIDAY 28th AUGUST from 2 p.m.

THE WONDER STUFF
THE CHARLATANS
PUBLIC IMAGE LTD.
PJ HARVEY ★ MEGA CITY FOUR
MILLTOWN BROTHERS ★ ?
SCHOOL OF FISH

SATURDAY 29th AUGUST from Noon

PUBLIC ENEMY
RIDE ★ E.M.F.
MANIC STREET PREACHERS
JELLYFISH ★ SMASHING PUMPKINS
ROLLINS BAND ★ BUFFALO TOM
THERAPY? ★ ?

SUNDAY 30th AUGUST from Noon

NIRVANA
NICK CAVE AND THE BAD SEEDS
MUDHONEY
TEENAGE FANCLUB Special Guests L 7
BEASTIE BOYS ★ BJORN AGAIN
PAVEMENT
SCREAMING TREES ★ THE MELVINS

PROGRAMME SUBJECT TO ALTERATIONS

Supported by MELODY·MAKER

RADIO 1 fm SESSION TENT
in association with MELODY·MAKER

FRIDAY	SATURDAY	SUNDAY
LEVITATION	BAD II	CURVE
CARDIACS	SPIRITUALIZED	CATHERINE WHEEL
SURPRISE?	SUEDE	THOUSAND YARD STARE
LUNACHICKS	NATURAL LIFE	ROCKING BIRDS' ROLLING REVUE

CAPTAIN AMERICA ★ COP SHOOT COP ★ HAIR AND SKIN TRADING COMPANY ★ LEATHERFACE
I MOTHER EARTH ★ MIDWAY STILL ★ PELE ★ REVOLVER ★ SCORPIO RISING ★ SENSITIZE ★ SPITFIRE
SHONEN KNIFE ★ TABITHA ZU ★ TRIBE ★ THE BELLTOWER ★ THE GOD MACHINE ★ THE SANDKINGS
THE STAIRS ★ URGE OVERKILL plus more to be announced

COMEDY BIG TOP
AL MURRAY
ANDRE VINCENT
BOB DOWNE ★ BOB MILLS
BRENDA GILHOOLY
BRIGHTON BOTTLE ORCHESTRA ★ CHRIS & GEORGE
CHRIS LUBY ★ CHRIS LYNAM ★ DOON ★ HARRY HILL ★ FELIX
FRANK SKINNER ★ HUGH LENNON ★ JAMES MACABRE
JOHN HEGLEY ★ LOGAN MURRAY ★ MARK LAMARR ★ MARK HURST
NOEL JAMES ★ SIMON GODLEY ★ THE DOUG ANTHONY ALL STARS
THE RUBBER BISHOPS ★ TOMMY COCKLES
UNCO-ORDINATED JUGGLERS ASSOC ★ WOODY BOP MUDDY (in alphabetical order)

TICKETS

* ONLY 25,000 SPECIAL PRICE 3-DAY SEASON TICKETS available due to Ground Capacity.
* APPLY BEFORE JULY 31st PRICE GUARANTEED TO BE HELD at **£45** (subject to booking fee).
* CAMPING, CAR PARKING AND VAT ALL INCLUDED. PLEASE NOTE - Camping facilities are available for season ticket holders ONLY.
* ADMISSION AT GROUND £20 PER DAY]

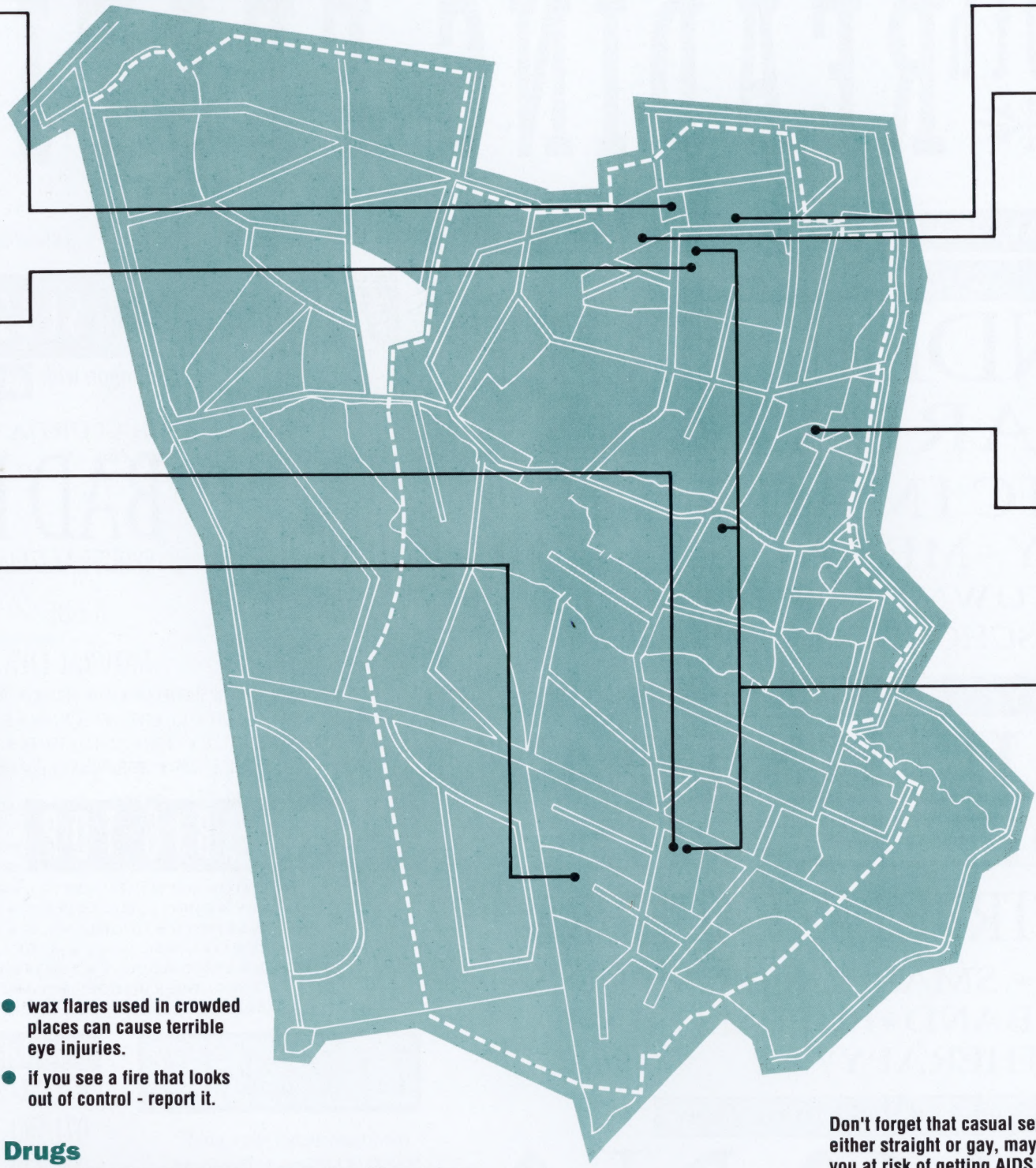
Travel: Less than 40 miles west of London. 30 Mins by train from Paddington. Main Station 15 mins walk. NO CANS, BOTTLES OR ANIMALS IN THE ARENA

CREDIT CARD HOTLINES:
071 734 8932 071 240 0771
071 580 3141 0272 299008
071 379 4444 0602 483456

INFORMATION LINE:
0336 404989
calls charged 36p cheap rate and 48p per minute at all other times.

POSTAL APPLICATIONS
TO: 20th READING FESTIVAL PRIORITY BOOKING -Glast.
P.O. Box 74, NORTHOLT, MIDDX, UB5 6NT
Please send me ..... tickets @ £45.60 (incs 60p booking fee).
I enclose cheque/postal order made payable to '20th Reading Festival'
for £..... plus stamped self addressed envelope. (BLOCK LETTERS PLEASE)
Name.....
Address.....
.....
Post Code..... (Allow 28 days for delivery)

SITE INFO



Medical Centre
(open Wednesday evening to Monday afternoon)
There is always at least one doctor and nurse on duty, and most accidents and illnesses can be dealt with on the spot. A dentist attends twice a day and there is a midwife on call. Twice daily prescriptions are collected and brought back to the site.

Secure lock-ups
A safe place for property you don't want to carry around with you.

Red Cross First Aid

Greenfield Healing Centre
Alternative therapies, counselling, and peace.

Heaven's Gate Animal Sanctuary
Lost and injured animals.

Welfare *(Wagon Shed)*
(open Thursday to Monday)
The Welfare team have a great deal of experience in providing confidential help with all kinds of problems, including those related to drugs, either with practical advice and information, or emotional support and comfort. Information on specialist services throughout the UK is available, as well as free leaflets on a variety of subjects, including drugs and AIDS. Welfare can tell you how to get legal advice if you need it. They also deal with all lost property.

Lost Children
Lost children are cared for in the Children's Area during the day. If they have not been collected by 8pm they are looked after overnight in the Wagon Shed Welfare Area.

Information Points
What's about and where to find it. Travel information - buses, coaches, trains. Local information - banks, chemists, petrol, gas. Programme changes (where possible). Regular postal service. Plastic bags for litter. Message drums at Brown and Red information points.

IN AN EMERGENCY
Find a member of the Festival staff or programme seller who will have access to the communications system.

If you need help

Feeling ill - had an accident - kids gone missing - lost your car keys - can't find your camp - don't know how you'll get home - just find it all a bit too much...

- Someone on site knows what to do
- This page is to help you find them.

Fires

Fires are dangerous

- make camp fires well away from tents and vehicles and keep them small. Don't leave them unattended.
- one thousand tons of firewood have been provided. Please don't cut wood from trees and hedges - live wood doesn't burn anyway.
- tents burn very quickly. Avoid naked flames inside them and in particular change gas cylinders well away from them.
- wax flares used in crowded places can cause terrible eye injuries.
- if you see a fire that looks out of control - report it.

Drugs

Illegal drugs are no more legal here than anywhere else, and there are police patrolling the site.

- The sale and display of drugs at the Festival is strictly forbidden. Be very suspicious of anything you may be offered. Drugs may either have been mixed with other harmful substances, or not be genuine at all, or may be stronger than people are used to.
- If you are tempted to experiment with drug, this really isn't the place to start. If you react badly, the crowds and the sheer size of the Festival can be very frightening indeed.
- Taking different drugs together (and this includes alcohol) is always risky and can be lethal.
- Someone having a bad reaction needs a lot of reassurance, but may need more than that. If you become worried about someone who has taken drugs, don't try to bring them down by giving them anything else. If they go unconscious, lie them on their side in the "recovery position" so they don't choke on their vomit, and make sure there is nothing tight around the neck. Get help from Welfare or Medical.

Sex

If you are pregnant, you can have an ante-natal check at the Medical Centre while you are here. If you are nearly due, please let Medical know before you actually start. They can get you a midwife and a doctor if you need one.

If you don't want to become pregnant, avoid unprotected sex. If you think you may have slipped up, see one of the doctors who may be able to help you with the morning after pill.

Don't forget that casual sex, either straight or gay, may put you at risk of getting AIDS. Reduce this danger by

- always using a condom
- restricting the number of your partners
- avoiding dangerous practices

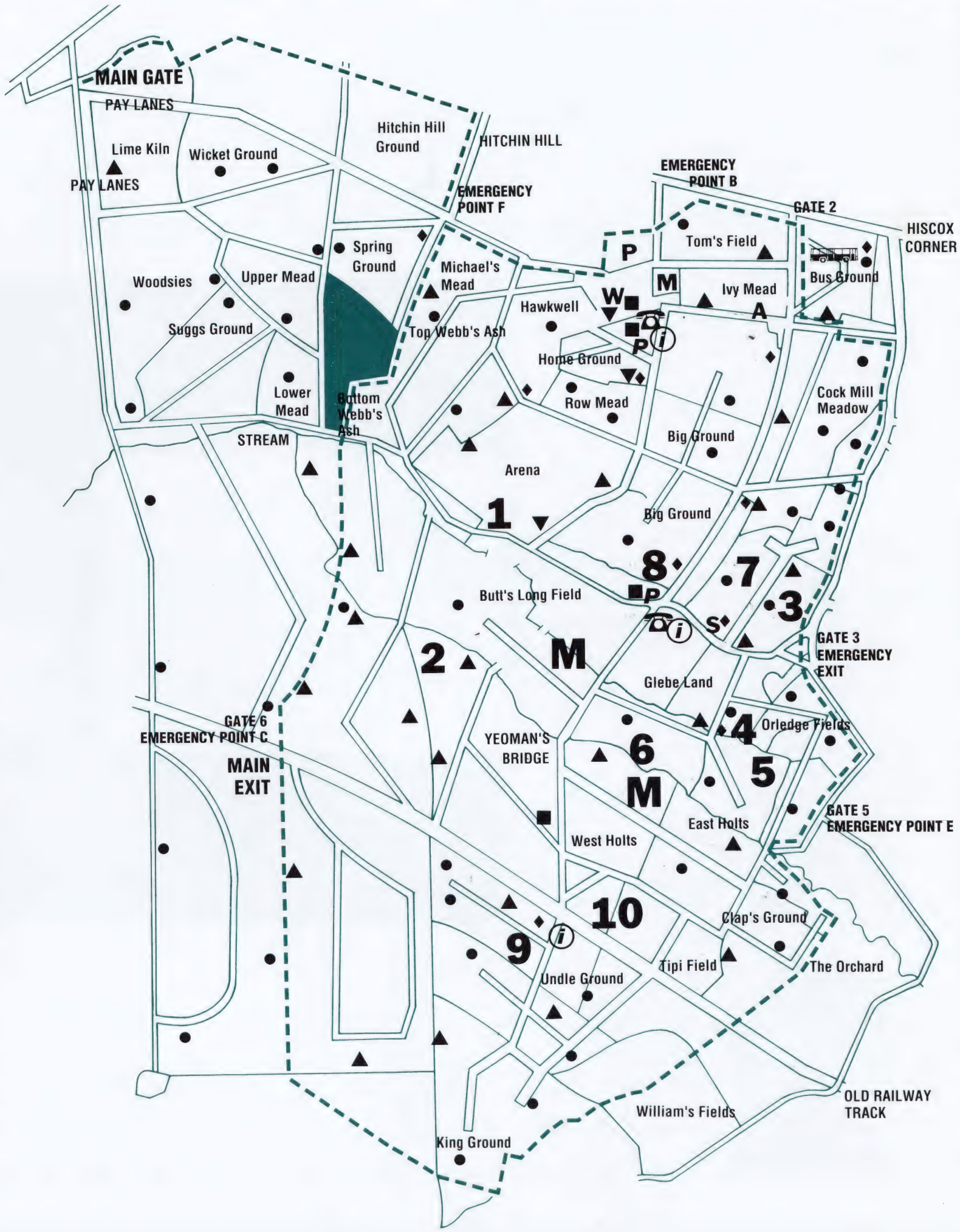
And . . .

- Make sure you and your children know the name of the field your tent is in. If you don't know, it's very difficult to help you if you get lost.
- Please use the proper loos and don't go in the surrounding fields and hedgerows, which is a health risk and makes us very unpopular with the neighbours. Wherever possible wash your hands afterwards - this really does reduce the risk of spreading diseases.
- Somerset in June can sometimes be very cold and wet. Black polythene bin liners, available on site, with holes cut for your arms and head, make good emergency waterproof body warmers.
- There are site ambulances and fire tenders. Safety vehicles patrol the whole area.
- Please look after the Farm. Don't drop litter which makes the Festival untidy and uncomfortable, and may seriously injure the cows after it's all over. We are making a big effort to recycle rubbish this time, so please help us in this by using the litter bins provided.

Water

Please use water sensibly and don't waste it.

SITE PLAN



1	Pyramid Stage
2	NME Stage
3	Acoustic Stage
4	Jazz Stage
5	Theatre Field
6	Circus Field
7	Child's Play
8	Cinema
9	Green Field
10	Field of Avalon
M	Markets
W	Welfare Centre
M	Medical Centre
(i)	Information Centres
A	Animal Sanctuary
P	Property Lock Ups
☎	Public Telephones
▲	Toilets, Water and Fire Points
▼	Toilets Only
■	Water and Fire Points
●	Fire Points
♦	Toilets (Service Loo)
S	Hot Showers
	Bus Station
P	Police Compound
- -	Security Fence

Greenpeace is coming of age. Twenty one years ago, a raggle-taggle crew set out in an old leaky halibut seiner to sail through some of the worst seas in the world into a nuclear test zone off the Alaskan coast. This initial protest action by these self-styled Warriors of the Rainbow has led to the growth of a worldwide movement which now has 8 ships, four and a half million members worldwide and offices in 30 countries.

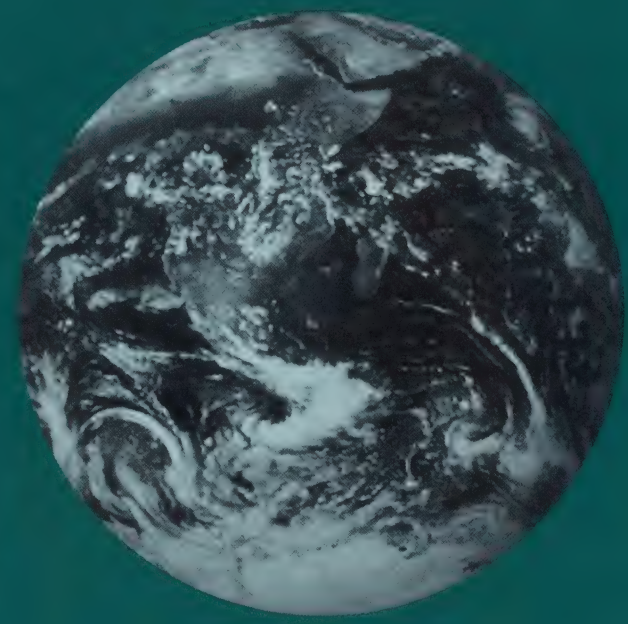
The same year, a few thousand people gathered for the first time to celebrate the music, beliefs and ideas that had been born out of the turmoil and ecstacy of the 1960s. This fusion of cultural, political and spiritual currents was a potent mixture which influenced much that happened in the following decade and has aquired new relevance in the 1990s.

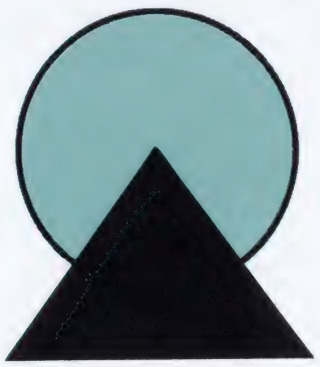
Greenpeace's high profile non-violent actions have helped awaken public conciousness to the problems of the natural world. They have also led to change in the real world.

Amongst its most notable successes have been: stopping French testing of nuclear weapons in the South Pacific; the 50 year ban on mineral exploitation in Antarctica; helping to bring an end to commercial whaling and to large scale driftnet fishing; its campaigns against radioactive discharges in the Irish Sea and the dumping of toxic waste in the North Sea; helping to reduce the trade in endangered species.

Greenpeace's philosophy and tactics are still evolving. Its actions are now backed by political, scientific, legal and creative skills aimed at deepening and broadening the organisation's ability to protect the natural environment. It has offices in Latin America, the Arab world, eastern Europe, Japan, Russia and the Ukraine. New ideas and sensibilities from these cultures are helping Greenpeace define its new goals for the 1990s.

The urgency of our global problems requires Greenpeace to be even more effective in the twenty-one years ahead. It is here at Glastonbury to celebrate the beauty of our blue-green planet and to reaffirm its commitment to preserving its integrity. Greenpeace is coming of age





The Greenpeace marquee, which contains exhibitions, information and merchandise, can be found in the circus field. For further information about Greenpeace UK contact us at Canonbury Villas, London N1 2BR.

PEACE

The discovery of the Antarctic ozone hole was one of the key events leading to the 'greening' of international politics, business and culture in 1989/90. Subsequent research suggested that the chemical reactions preceding ozone depletion were well under way in the northern hemisphere. This was confirmed as a serious problem on 30 April 1992 by a NASA satellite, which detected record depletion of the ozone layer over Europe. Because many companies like ICI are still producing CFCs and other ozone-destroying chemicals, the problem will only get worse in the near future. The ozone layer acts as a natural 'sunscreen' and deflects the sun's ultraviolet (UVB) radiation which is harmful to biological life. As the ozone layer thins, more UVB radiation penetrates the atmosphere and this eventually leads to increases of UVB radiation at ground level. A February 1992 United Nations Environment Programme (UNEP) report concluded that a sustained 10% decrease in ozone would produce 'considerably in excess of 300,000 cases of skin cancer and 1.75 million cases of eye cataracts throughout the world every year. It also warned of 'profound influences' on the human immune system. The ozone story is a tragic one. The first scientific concern that CFCs depleted ozone appeared in the early 1970s yet it has taken twenty years for significant action to be taken. As a result, around 20 million tonnes of CFCs have already been pumped into the atmosphere. We are conducting a global atmospheric experiment which may have profound and long-lasting effects. We cannot afford such delays in the future. Greenpeace is totally opposed to the continued production of ozone-destroying chemicals and has been vigorously campaigning for many years to pressure companies and governments to change their products and policies in the light of this new knowledge. We need your support to continue the fight to save the ozone layer.

GREEN

I wish to become a Greenpeace supporter

Name Mr/Ms

Address

Post code

EC003

Subscription rates (please tick)

☐ Single £12 ☐ Family £17.50 ☐ Unwaged £6 ☐ Overseas £20 (inc. Eire)

☐ Additional donation £

☐ I enclose cheque/P.O. for £ payable to Greenpeace Ltd.

☐ Please charge my access/visa account No:

Reply to Judith Watt Greenpeace
Freepost Canonbury Villas
London N1 2BR.

CRAFT MARKETS

Welcome to Glastonbury Bazaar. The goods on offer this year have been collected from every corner of the Globe and where possible chosen for their ethical standards.

To help you find your way around, the different streets have been given names to guide you to your heart's desire or even the discovery of that little or large something that you didn't know existed but can't live without.

Stage Road running from Goose Hall to the Pyramid has a selection of ethnic and other stalls.

Goose Hall Corner and the Causeway the site of the main Festival **Information** and our newest stall - **The Cloakroom** - which is just what it says it is. Get everything you need including a fitting for your new Digeri-Doo as you head south towards the Green Fields.

The Shambles is a whole street of clothes, jewellery, candles, hammocks, records and a thousand other fascinating and bizarre artifacts.

Bazaar, Place de Babylon and the Souk will be a 24hr noisy spectacular selling everything from designer clothes and emergency blankets to Mujahadin high fashion and Nepalese children's clothes. Get stuck into Glastonbury's own down-town scene.

Chalis Way is the headquarters of Greenpeace with exhibitions explaining what this is all about and what they're up to.

Circus Lane's fascinating collection of hand crafts and small stalls leading you to the circus field. Get your juggling balls and clown costumes here.

The New Musical Market - home for N.M.E. and a most surprising flower stall. What is the Sugar Lump?

The Rainbow Bazaar - the gateway to the Greenfields with stalls in keeping with the pagan spirit of The Rainbow Circle Camps.

The Green Field Markets - offer a wide range of green goodies, setting new standards for your Greenest traders. A star rating of 1-5 by the Green Trading standards inspectors will help ensure the Ethical Quality of every thing you buy.
Each area of the Green fields has its own stalls

- Ethical goods from home and abroad in the Green Market.
- Crystals and Oils in the Healing Area.
- Connected Locals in the field of Avalon.
- Crafts in Ye Olde Green Field.
- Campaign information and enlightenment in Green Futures.
- Peace, Quiet and contemplation in the Sacred Space.

GLASTONBURY GOURMET

There is no love sincerer than the love of food.
- George Bernard Shaw

Gratify that love. We've invited quality food stalls from all around the country, serving food from all around the world. The variety on offer is enough to satisfy every taste from the fast food fanatic to the fervent foodie.

You've heard World Music, now go for World Food:- Japanese, Thai, Mexican, Biafran, Colombian, Kashmiri, Vietnamese ... Caribbean ... Italian ... Gambian etc. etc.

Search out those special flavours. Impress your friends " - - I know a marvellous little Biafran Bistro in Chalice Way - Yah?" It's true I tried it last time!

The Greenfields and Rainbow Circle have been declared a Meat Free Zone with Cafes and stalls specialising in reasonably priced vegetarian, vegan and organic meals.

Place de Babylon - A rich selection of late night cafes and restaurants ... Jamaican patties, Mexican Burritos, Genteel teas and Smokey Joes inimitable corn. Simons Bakery will be turning out hot cakes night and day.

Stage Road and Bazaar are well supplied with fast food stalls to satisfy those post performance munchies..

Causeway and Chalice Way is home to several old favourites including Lulu's, simple Simon, The Rolling Humus tour, and the Vegan and Veg restaurant.

The New Musical Market - Indie nosh with Indie music, rock to the satisfying sensation of Mrs Mathews Caribbean Roots cooking, St Clements Malay munchies, or one of the specialist veggie cafes.

MARKET

B5: MIDNIGHT MUNCHIES
Open 24 hours for cornflakes, rolls, fruit, snacks, tea, coffee and cold drinks. Come and see us!

B8: JAKARANDA
Colourful cotton Jakpac clothing for adults/kids, batik rayon clothes, fish and dragon mobiles - all from Bali.

D5: SMOKEY JOES DINER
The best from the west. Breakfast, famous char broil corn. Veg and curry roties, rib, omelettes of your choice.

I6: COLOURFULL CHILDREN
We offer a wide range of colourfull childrens clothing from Nepal. Summer skirts to winter jackets.

E2: FALASARNA
For unique shell earrings, unusual jewellery designs, leather bracelets, crystals, glass pyramids etc. 0792/ 830799

C2: MIRAGE JEWELLERY
Chime ball pendants and earrings, silver crystal pendants and earrings, plus lots more incredible jewellery.

I4: A.F. GILLARD & SON
Wholesale fruit and veg. A general store. Fresh bread daily.

I1: ISLINGTON ARMY & NAVY STORES
Specialising in Government surplus waterproofs, bomber and combat jackets and trousers. Boots and wellingtons and headwear.

B4/E1: THE REAL MEAT SAUSAGE COMPANY
Additive-free, 80% real meat: varieties include lamb bacon and garlic, seasoned beef and our famous chilli hotrod.

C2: OISEAUX TOYS
The Incredible Emu Puppet - Straw hats, badges, candles, novelties, etc.

B5: BLACK SEAL
Hats galore for men, ladies and children. Leather hats. Variety of styles. Straw hats, cotton hats, velvet hats.

A3: ANGEL CATERING - HEALTHY EATER
Purveyors of large variety of vegetarian meals and snacks. Also jacket potatoes - deliciously filled.

A1: SOMERSET CIDER
Traditional farm pressed cider and a display of huge copper stills from England's only cider distillery.

D5: TANTRA DESIGNS
Window transparencies, jewellery, edition T-shirts, fractal prints and ethnic, Celtic and Nepalese handicrafts, badges, cards, enamels and oils.

D2: THE MEXICAN HAMMOCK COMPANY
Crucial · sound · groovy · wicked · essential · luxurious · ozone friendly · multicoloured handwoven hammocks for 1-5 bodies.

B4: LEON'S VEGETARIAN FOOD
Quiche, pie or nutroast with 4 salads. More than 30 ingredients in our standard 8¾ inch plateful.

I5: FALAFAL HUT
See those deliciously, spicy, chick pea balls with coleslaw in pitta - That's your dinner that is.

E2: STYLES FARMHOUSE ICE CREAM
Our own farm made ice cream. Also non-allergenic in range of flavours at competitive prices.

F1: FUEGO, LATIN AMERICAN CRAFTS
Children and adult clothing, hats, accessories, toys, musical instruments. Wholesale and mail order catalogues available.

A2: PHOELIX
The infamous Stickman T-shirts. No pasta. No nonsense. Just silly.

F1: EL FREDS MEXICAN CANTINA
Authentic Mexican food at El Freds. Open 24 hours, Mexican breakfast, ice cold drinks - hungry, cool and hot...SNIZE!

I2: CLOAKROOM
For a carefree festival: Leave your possessions and worries with us. 24 hour security/ access.

B6: ICE NINE
Looking to buy wholesale? We are importers and wholesalers of silver jewellery, moonstone, crystal, amber. Tel. 0602 580786.

B8: PAT'S CLASSICS
The **only** picture boot stall plus hand dyed and painted T-shirts and other goodies. Warning - extremely colourful!

B7: BRIGHTON BEAD SHOP
A cosmopolitan mix of beads and pendants for ears, necks, hair and elsewhere. Earring and necklace findings, jewellery wire and leather thong - a vusual feast for the senses.

D3: NORTHERN LIGHTS CANDLES - SCOTLAND
Wide range of camping, outdoor and decorative colourful perfumed candles, glass bead earrings. 10th year showing!!!

D2: TWILIGHT CANDLES
Full range of Fantasy wax candles, skulls, wizards etc. Also sole supplier of flairs. Many new lines.

B3/D4: THE RESTAURANT
For deleterious food, unvariety. Quick walk-away series. "Vegetable Dishes", "Spicy Fish", "Meat Dishes" Jamaican patties etc.

B6: EASTERN PROMISE
Batik specialists, come and check us out for things that will blow your mind and much more!!!

FRIDAY

N.M.E. STAGE

10.45am Fat Dinosaur
11.50am Senser
12.15pm Back to the Planet
1.10pm R.D.F.
2.15pm Moonflowers
3.05pm Natural Life
4.00pm Dr. Phibes
5.05pm Flowered Up
6.30pm Jah Wobble
8.00pm Gary Clail
9.30pm The Orb
11.00pm Primal Scream

PYRAMID STAGE

11.45am Hugh Cornwall
12.00pm Kirsty MacColl Guest??
1.15pm Run Rig
2.45pm The Senseless Things
4.00pm The Blue Aeroplanes
5.15pm The Breeders
6.30pm Television
8.00pm Fishbone
9.50pm The Levellers
11.00pm Carter U.S.M.

ACOUSTIC STAGE

10.30am Cindy Stratton
11.00am Tansads
12.00pm Albert Lee
1.30pm Judy Tzuke
2.45pm Tender Trap
3.45pm Sileas
4.45pm Dockery Boys
5.30pm Michael Chapman
6.30pm Rockingbirds
8.00pm Baba Yaga
9.30pm Nan Vernon
11.00pm Clan Alba

JAZZ STAGE

10.30am Soul In Motion
12.00pm Space Waves
1.30pm Joe Louis Walker
3.00pm Steve Arguelles Band
4.30pm Nik Turner
6.00pm Steve Williamson's That Suss Was Us
7.30pm Jim Mullen Quartet
9.00pm Olodum
10.45pm Lonnie Liston Smith And The Cosmic Echoes

CINEMA

INDOOR SCREEN
2.00pm Romuald & Juliette
4.15pm Riff Raff
6.00pm Delicatessen
8.15pm December Bride
10.00pm The Icicle Thief
Midnight Trust
2.00am Edward Scissorhands

OUTDOOR SCREEN
10.00pm Bill & Ted s Bogus Journey
Midnight Boyz in the Hood
2.00am Fried Green Tomatoes at the Whistle Stop Café

THEATRE

CABARET MARQUEE
10.30am Bristol School of Samba
11.15am Ian Cognito
11.45am Jim Tavare and Al Murray
12.35pm Bob Downe
1.10pm The Tragic but Brave Show - Disability Arts Cabaret
2.15pm Charlie Chuck
2.55pm Alan Parker - Urban Warrior
3.25pm Sean Bridges
3.35pm Ben Baddoo
4.10pm Sharon Landau
4.50pm Joolz
5.40pm Miles and Millner
6.25pm Stewart Lee
6.55pm Brickbat Volunteers
8.00pm Haggis McLeod
8.10pm The Half-Human Video Show
8.50pm Rob Newman
9.45pm The Frigidaires
10.30pm Windsor
10.55pm Les Bubb
11.25pm Mark Thomas
12.05am Skint Video
12.55am Leah Rossmussen
1.10am Tommy Cockles
1.45am The Club Meeting

SERIOUS MARQUEE
12.00pm Theatre de Complicité present "Ave Maria"
3.30pm Bim Mason presents "Fallen Arches"
6.00pm Roy Hutchins with Heathcote Williams' "Whale Nation"
8.00pm The Blood, Earth and Medicine Show
10.00pm Graham Duff presents "Burroughs"
12.00am The Medicine Show present "The Field"

SECOND THEATRE MARQUEE
10.30am Parachute Theatre present "Punk and Judy - The Sea Quell"
11.15am Rosie - Magicianness Extraordinaire
11.40am Nathaniel of Wessex with "I've had a hectic week"
12.15pm Jackie Jones and friends with Eastern Dance
12.50pm Ange Payne with "Nursing a Grievance"
1.55pm Windsor
2.20pm Steph Anderson with "The Life and Loves of a Bag Lady"
3.00pm Strode College present "The Dream"
4.10pm The Eldorado Sisters
4.20pm No Fit State Circus present "The Defective Detective"
6.20pm Panic Puppets present Glove Cabaret
7.00pm Bad Debt Productions present Alan Ginsberg's "Howl"
7.50pm Rosie - Magicianness Extraordinaire
8.20pm Hey Hey Theatre with "Zoo Story" by Edward Albee
9.30pm The inimitable Les Bubb
10.10pm Parachute Theatre with their new puppet show "Freefall"
10.45pm Jackie da Costa with "Lillith Rising"
11.25pm Jezabelle, a 15-strong group, with feminist cabaret
1.00am Rory Motion, the singing vegan
1.50am Brenda Gilhoulie

OUTSIDE THEATRE STAGE
10.30am Dean Carter with music
11.00am Panic Puppets with "Harry Headbut"
11.35am Steve Crumbie with "Crumbs - It's Magic!"
12.10pm The Faceless Company with "Bags of Tales"
12.55pm Stompy
1.20pm Bladderwrack with feminist cabaret
1.55pm Hey Hey Theatre with "Zoo Story" by Edward Albee
3.00pm Tim Clapham
3.25pm The Faceless Company with "Bags of Tales"
4.10pm Panic Puppets with "Punch"
4.45pm Springboard Theatre
5.30pm Nathaniel of Wessex with "That's the last time I rescue a duck!"

6.05pm Dean Carter with incidental music
6.15pm They Wouldn't with "Oops - Uranus Tour!"
7.30pm Stompy
7.55pm Steve Crumbie with "Crumbs - It's Magic!"
8.30pm Tim Clapham
8.40pm Cabaret from Jamie B. McG.
9.35pm Donna and Kebab

THEATRE GROUND AND AROUND
10.00am Dynamix with large-scale co-operative games
10.15am The Bristol School of Samba process to Cabaret Marquee
11.40am Living Daylights
11.00am Edward the Butler
11.20am Thin Air
11.30am League of Jesters' drumming and dance workshop in the workshop marquee
11.40am Dance Treaty
12.00pm Grand Theatre of Lemmings with The Cannonball Show
12.20pm Circo Beserko
12.40pm Desperate Men
11.00pm Forkbeard Fantasy with The Red Strimmers
1.20pm Offoboom Theatre
1.30pm Jackie Jones and friends with an Eastern Dance workshop in the workshop marquee
1.40pm Natural Theatre Company
1.50pm The Magnificent Number Rides Again
2.00pm The Fake Thick Skin Theatre Company
2.20pm Living Daylights
2.30pm Ben Baddoo with drumming and dance workshops in the workshop marquee
2.40pm Planet Scoundrels
3.00pm Shirley Cameron and Linda Lee Welch with "Scar Stories"
3.20pm Inner Sence Percussion Orchestra with Batacudas
3.40pm Nathaniel of Wessex with "Tarradiddles and Tales"
4.00pm Hey Hey Theatre with a Theatre of the Oppressed workshop in the workshop marquee
4.00pm Edward the Butler
4.10pm The Magnificent Number Rides Again
4.20pm Essence Productions present "The Essene"
4.40pm Co-Ordinated Chaos with large scale New Games
5.00pm Forkbeard Fantasy with The Red Strimmers
5.20pm Offoboom Theatre
5.30pm Ben Baddoo with drumming workshop in the workshop marquee
5.40pm Natural Theatre Company
6.00pm Planet Scoundrels
6.15pm Shirley Cameron and Linda Lee Welch with "Scar Stories"
6.20pm The Magnificent Number Rides Again
6.30pm Desperate Men
6.45pm Grand Theatre of Lemmings with The Cannonball Show
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7.45pm Dance Treaty
8.00pm Planet Scoundrels
8.15pm Natural Theatre Company
8.30pm Desperate Men
8.45pm Offoboom Theatre
9.00pm Thin Air
9.15pm Dance Treaty
10.00pm Materfamilias
11.00pm CT Network ini the workshop marquee with ambient music, diorama, projection and many special effects
11.00pm Jamie B. McG. with the wandering goblin
11.30pm Materfamilias
12.30am Materfamilias

CIRCUS

CIRCUS BIG TOP
10.30am The Rhythm Doctors, our Big Top Band
11.10am Sean Bridges from Archaos with amazing bike tricks
11.35am Lee Hayes from Amsterdam with stunning juggling
12.15pm John and Maria with trapeze
12.40pm Nik Turner's Amazing All-Stars
1.40pm Risky in Pink
1.35pm Rudi Wallenda and his exploding car
2.10pm Rex Boyd with American juggling
3.00pm Sheinbar Varieté - a very talented group from Berlin with a show specially created for this festival
4.25pm Ollie and Herbie and their exploding VW
5.00pm Fooltime - Britain's National Circus School with their end of year show
6.45pm Foolhardy Folk with incredible clowning acrobatics
7.10pm John anbd Maria with more stunning trapeze
7.30pm Nik Turner
8.05pm Circus Delirious present "Tan Tan"
9.15pm John and Rod with brilliant juggling
9.50pm Swamp Circus present "Flabbergasted"
11.25pm Sheinbar Varieté, brought all the way from Berlin to amaze and delight you
12.40am The Rhythm Doctors

OUTSIDE CIRCUS STAGE
10.30am The Ultima Thule Band - a.k.a. The Tossers
11.00am Mr. Magoo
11.25am Bread and Circuses
11.50am Circus Boris
12.25pm Frankie Agnew
11.00pm Rose Bruford College present "Clowns in the Mist"
2.35pm Swamp Circus
3.10pm Lee Hayes
3.45pm Skin and Blisters
4.20pm Mr. Magoo
4.50pm Circus Delirious
5.25pm John and Rod
5.45pm Frankie Agnew
6.15pm Lee Hayes
6.50pm Bread and Circuses
7.15pm Ken and Scott's pretentious juggling
7.35pm Circus Boris
8.10pm Rex Boyd
8.40pm The Ultima Thule Band - a.k.a. The Tossers
11.50pm Skinning the Cat present "Chameleon"

CIRCUS ARENA EVENTS
9.30am Fiasco's tightrope workshop
10.00am Juggling and circus skills workshop with Taunton Community Circus
10.00am Cycloid - The Human Giroscope and another Giroscope to whirl you around
10.00am Tanya's Trampolines - come and jump!
10.00am The Velcro Wall - come and be stuck like a fly
10.00am come and ride the Trick Bike
10.00am Swamp Circus warm-up workshop
10.30am Swamp Circus acrobatic workshop
10.45am Rudi Wallenda and his Exploding Car and "Tigers" (Arena)
11.00am Come and ride the Rodeo Bull
11.00am Circus Delirious

FRIDAY

11.15am Le La Les with their amazing outside show
11.30am The Art of Delirious Workshop
12.00pm Come and fly on Kirby Flying Ballets 3 amazing Flying Tracks
12.00pm Ollie and Herbie with their Clown Car
12.20pm Van Buren's Magic Show
1.00pm Competition bed trampolining
1.00pm Juggling workshop with Andy Dinsdale and the Bosco Circus
1.00pm Hercules - strongman extraordinaire
1.30pm Ian Jay's Sponge Plunge
2.00pm Dynamix with large scale participative games
2.00pm Come and fly on Circus Space's huge flying trapeze
2.00pm Come and try to ride the annoying Trick Bicycle
2.00pm Come and jump on Tanya's Trampolines
2.00pm The giant inflatable Japanese Sumo Wrestlers
2.30pm Van Buren's Magic Show
3.00pm Juggling and circus skills workshops from Taunton Community Circus (workshop marquee)
3.00pm Hercules - strongman extraordinaire
3.30pm Bodgett and Scarper
4.30pm Ian Jay and his amazing Sponge Plunge
5.30pm The giant inflatable Japanese Sumo Wrestlers
6.00pm Come and learn to juggle - juggling and circus skills workshops from Bosco Circus (workshop marquee)
6.00pm Turbonana
7.00pm Le La Les
8.00pm Bodgett and Scarper
11.00pm Circus Space and their amazing flying trapeze show
1.00am Circus Space and their amazing flying trapeze show

GROUND AND AROUND
10.30am Daniel Cohen

10.50am The Almighty Stork
11.10am Stilts Incorporated
11.20am David Maynard
11.30am Sean Edwards
11.50am The Gob Squad
12.10pm Clownabout
12.30pm Lady Priscilla
12.50pm Daniel Cohen
1.10pm Big Sky Dancers
1.30pm Romany Dronsfield
1.40pm David Maynard
1.50pm Tim Clapham
2.10pm Bread and Circuses
2.30pm Inner Sense Percussion Orchestra
2.50pm Sean Edwards
3.10pm Clownabout
3.30pm Lady Priscilla
3.50pm Skin and Blisters
4.10pm Romany Dronsfield
4.20pm David Maynard
4.30pm The Medicine Show with "I'll tell you later"
4.50pm The Almight Stork
5.10pm Skedazzle
5.30pm Big Sky Dancers
5.50pm Clownabout
6.10pm Bread and Circuses
6.30pm Daniel Cohen
6.50pm Lady Priscilla
7.10pm Tim Clapham
7.30pm Frankie Agnew
7.50pm Skedazzle
8.10pm Daniel Cohen

FIRE FIELD

3.00pm Cooltan
6.00pm Cooltan
10.00pm Amazing display of firewalking
10.30pm Chris O'Brian with fire swinging
10.50pm William Shrew with the 14' Robot Laser
11.00pm Leah Rosmussen
11.30pm Cooltan
11.45pm Chris O'Brian
Midnight More incredible firewalking
12.30am The Dogs of Heaven present "The Wicca Man"
1.30am Leah Rosmussen
2.00am Firenoise

GREEN KIDZ

FROM 9.00am TILL 5.30pm - IN THE KIDZ FIELD - HAPPENING ALL DAY/EVERY DAY
Bristol Playbus' playgroup for over 3's and under 8's; Inflatable State; aerial runway; soft-room drogue; musical playground; giant chess tournaments; swingboats; trampolines; roundabout; storytelling; giant sculptures.

IN THE ALBION BIG TOP - IMPROMPTU PERFORMANCES, WORKSHOPS AND SHOWS
Jugglers; unicyclists; Baclava; Moving Lines; international clowns; The Big Peach Theatre Co; Punch and Judy; face painting; Michael Balfour - international clown/actor/artist/sculptor.

AND MUCH MUCH MORE - including the climbing castle; walkabouts; xylophone workshops; gyroscope; over the top giant puppets; a mobile resource centre; painting and play.

PLUS IMPROMPTU THEATRE AND CABARET
OUR STAR MC PALFI; Guru Ancient Hazzard Michael Balfour; plus impromptu theatre (in no particular order) with Los Pescados Intrepidos, Had Matters, Twink, Phoni Reality's Newsflashes, Elation, Mustique and Noon, Dave Thompson, Charlie Dancey, Theatre des Bicyclettes, Circo Bezerko, Mike and Jay, Prof Panic, Big Ted's X-rated puppets, Charmian, and so on and so forth!!!

POET'S TENT

9.00am CHANTING. Ambrose Gilson
10.00am WORKSHOP. Poetry and Movement, Creating a Myth. Cloud Perry.
12noon TALK WITH EXCERPTS Blood Earth and Medicine. Pre-Show (Serious Theatre) event. James Crowden, Morna Watson & Co.
1.00pm WORKSHOP. Creating Yourself in Words. Ambrose Gilson.
2.00pm READING. Dennis Gould, Marcus Mooore, Chris Moor, Katie-Jo Luxton, David Stringer and Jeff Cloves.
4.00pm OPEN SPACE. For any poets from anywhere. (You?) Bookstall.
7.00pm PERFORMANCE. Megan Ashcroft (Poetry and puppets); Barry & Eve Pilcher (Poems & Music); Cloud Perry; Ambrose Gilson; Ferenc Aszmann (performer extraordinaire).

GREEN FUTURES ARENA

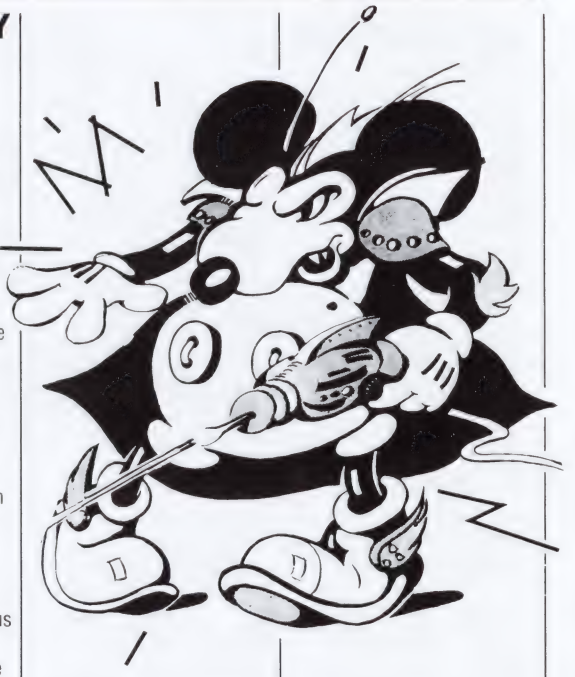
11.00am TRIDENT ALERT Kate Witham Faslane Peace Camp
12noon GREEN PARTY & GREEN POLITICS David Taylor Green Party
1.00pm GREEN PARENTING Karla Harris and Yvonne Kinghorn Radical Routes
2.00pm PARTICIPATORY DEMOCRACY Penny Kemp
3.00pm AFTER THE EARTH SUMMIT Jeremy Seabrook Author
4.00pm ANIMAL RIGHTS
5.00pm SURVIVAL FOR TRIBAL PEOPLES Honor Drysdale Survival International
6.00pm RADICAL ROUTES THE SECONDARY CO-OP Steph McCain Radical Routes

CHILD'S PLAY

THEATRE MARQUEE
9.00am Talent Show
10.00am Small Electric Theatre
11.00am Booper and the Boopettes
12noon Foolhardy Folk
1.00pm Zuriah Theatre
3.00pm Rosie the Clown
4.00pm Small Electric Theatre
5.00pm Steve Crumby the magician
6.00pm Far and Wide Puppets

OUTDOOR THEATRE
9.00am Mr. Bojangles
10.00am Poppet the Clown
11.00am Sylvester the Jester
12noon Jest the Best
1.00pm Taunton Community Circus
2.00pm Mr. Bojangles
3.00pm Tom Tom Troupe
5.00pm Ben Kerr
6.00pm Booper the Clown

UNDER 6'S
10.00am The Tree Lady
11.00am The Company of One



1.00pm Bubble & Squeak
4.00pm The Company of One

ROVING PLAYERS
The Tree Lady
Ryveeta
Fiasco Productions 4.00pm
Charles Sofiar

Workshops throughout the day in the craft and performance marquees. Check blackboards for details.

Acknowledgements:
Glastonbury Galleries
Cow & Gate
Zapps Newsagent, Glastonbury
Keith Petvin, Glastonbury
Bancroft Carpets, Glastonbury

FIELD OF AVALON

1.00pm Cheapsuit Oroonies
2.00pm Agent Beartrap
3.00pm Southbound
6.00pm The Dreaming
7.00pm Force of Habit
8.00pm The Morrighan
10.00pm Le Rue

SATURDAY

N.M.E. STAGE

10.35am Bates Motel
11.20am The Stairs
12.05pm Th'Faith Healers
12.50pm The Sandkings
1.40pm Midway Still
2.45pm Catherine Wheel
4.00pm Thousand Yard Stare
5.15pm Cud
6.45pm Lush
8.00pm Ozric Tentacles
9.50pm Curve
11.15pm The Shamen

PYRAMID STAGE

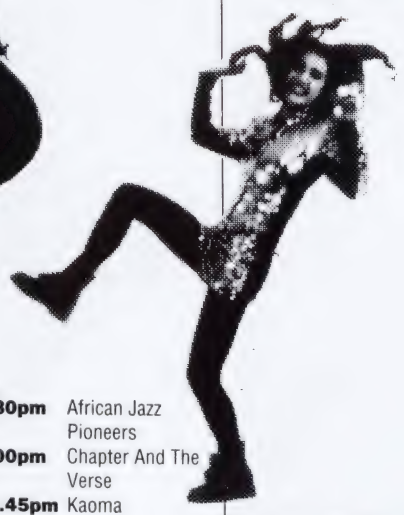
11.15am Mazlyn Jones
11.45am Chris Whitely
1.15pm Joan Armatrading
2.45pm Ocean Colour Scene
4.00pm The Sawdoctors
5.15pm The House of Love
6.30pm The Fall
8.00pm Morrissey
9.40pm Lou Reed
11.30pm Shakespear's Sister

ACOUSTIC STAGE

10.30am Surprise!
11.15am Tylor
12.00pm No Right Turn
1.00pm Skuobhie Dubh Orchestra
2.00pm Johnny G
3.00pm Robin Williamson
4.00pm Barenaked Ladies
5.00pm Dick Gaughan
6.30pm Capercaillie
8.00pm John Trudell
9.30pm Alison Moyet
11.00pm Alias Ron Kavana

JAZZ STAGE

10.30am Like Young
12.00pm Co Creators
1.30pm Martin Speake Quartet
3.00pm Blurt
4.30pm Adrian Utley/ Tammy Payne
6.00pm Distant Cousins



7.30pm African Jazz Pioneers
9.00pm Chapter And The Verse
10.45pm Kaoma

CINEMA

INDOOR SCREEN
2.00pm Trust
4.15pm Betty Blue
7.45pm Citizen Kane
10.00pm Red Sorghum
Midnight Hidden Agenda
2.00am Delicatessen

OUTDOOR SCREEN
10.00pm The Commitments
12.15am Thelma & Louise
2.00am The Silence of the Lambs

THEATRE FIELD

CABARET MARQUEE
10.30am Bristol School of Samba
11.15am Joolz
12.05pm Ben Baddoo
12.40pm Murray Torkilson
12.55pm Jackie Jones
1.30pm John Otway
2.15pm Attila the Stockbroker
3.05pm Roy Hutchins with Heathcote Williams' "Autogeddon"
4.00pm Sean Bridges
4.10pm Sharon Landau
4.50pm Haggis McLeod
5.00pm Loreena McKennitt
5.30pm They Wouldn't with the "Oops - Uranus Tour"
6.45pm Miles and Milner
7.30pm The brickbat Volunteers
8.35pm John Hegley and the Popticians
9.40pm Rob Newman
10.30pm The Club Meeting
10.35pm Tony Allen
11.25pm Le La Les
11.55pm Skedazzle
12.20am Jim Tavaré and Al Murray
1.05am Sisters of Cloud 9
1.20am Bob Downe

SERIOUS MARQUEE
12.00pm Deb Pope with "Perilous Apparatus"
2.30pm Theatre Rotto present "A Mere Interlude"
5.00pm The Medicine Show present "The Field"
7.30pm Commotion present "Point of Departure"
10.00pm Magnet Theatre present Jenny Reznec in "The Show's Not Over Till The Fat Lady Sings"
12.00am 3-D present "Changing Spaces"

2nd THEATRE MARQUEE
10.30am Parachute Present "Punk and Judy - the Sea Quell"
11.20am Rosie, magicianess extraordinaire
11.50am The Eldorado Sisters
12.20pm The Tragic but Brave Show - disability arts cabaret
1.30pm Bim Mason present "Fallen Arches"
2.50pm Steph Anderson with "Dolores - the life and loves of a bag lady"
3.30pm Rosie, magicianess extraordinaire
4.00pm Parachut present "Freefall"
4.35pm Graham Duff presents "Burroughs!"
6.05pm The Frigidaires
7.00pm No Fit State Circus present "The Defective Detective"
8.40pm Panic Puppets present "Clown of God"
9.20pm Mark Thomas
9.55pm Alan Parker - Urban Warrior
10.25pm Bob Downe
11.00pm Rory Motion - the singing vegan
11.40pm Stewart Lee
12.15am The Half-Human Video Show
12.50am Tommy Cockles
1.25am Skint Video

OUTSIDE THEATRE STAGE
10.30am Panic Puppets with "Punch"
11.05am Springboard Theatre with "Over the Rainbow"
11.50am Stompy
12.20pm Hey Hey Theatre present "Zoo Story" by Edward Albee
1.25pm Panic Puppets with "Harry Headbut"
2.00pm Bladderwrack with feminist cabaret
2.35pm The Faceless Company with "Bags of Tales"
3.20pm Tim Clapham
3.45pm Steve Crumbie with "Crumbs - It's Magic!"
4.20pm Crayfish Cabaret
4.55pm Bad Debt Productions present "Howl" by Alan Ginsberg
5.45pm The Faceless Company with "Bags of Tales"
6.30pm Steve Crumbie with "Crumbs - It's Magic!"
7.05pm Nathaniel of Wessex with "That's the last time I rescue a duck"
7.40pm Tim Clapham
8.05pm Donna and Kebab
8.50pm Stompy
9.20pm Nathaniel of Wessex with "I've had a hard day"
9.55pm Jackie da Costa with "Lillith Rising"
10.35pm Panic Puppets with "Rama and Sita"
11.00pm Jamie B. McG with cabaret

THEATRE GROUND AND AROUND
10.00am Music Sculpture by Instant Music
10.00am Large-scale games by Dynamix
10.15am Bristol School of Samba processing to Cabaret Marquee
10.30am Living Daylights
10.45am Edward the Butler
11.00am The Fake Thick Skin Theatre Company
11.00am Drumming Workshop by Ben Baddoo in the workshop marquee
11.15am Offoboom Theatre
11.30am Forkbeard Fantasy - The Red Strimmers
11.45am Nathaniel of Wessex with Tarradiddles and Tales
12.00pm The League of Jesters with bongo workshops in the workshop marquee
12.00pm Natural Theatre
12.15pm Circo Berserko
12.30pm Thin Air
12.45pm Grand Theatre of Lemmings present "The Cannonball Show"
1.00pm Scar Stories
1.15pm Desperate Men
1.30pm The Crayfish Twins' Fountain Machine
1.45pm Planet Scoundrels
2.00pm Dance Treaty
2.15pm Offoboom Theatre
2.30pm Forum Theatre with "Theatre of the Oppressed" workshop in the workshop marquee
2.30pm Natural Theatre
2.45pm The Fake Thick Skin Theatre Company
3.00pm Large-scale games with Co-Ordinated Chaos
3.00pm Essene Productions present "The Essene"
3.15pm The Magnificent Number Ride Again
3.30pm Forkbeard Fantasy - The Red Strimmers
3.45pm Thin Air
4.15pm Living Daylights
4.30pm Loreena McKennitt
4.45pm The Magnificent Number Ride Again
5.00pm Desperate Men
5.00pm Ben Baddoo with drumming workshops in the workshop marquee
5.15pm Offoboom Theatre
5.30pm Natural Theatre
5.45pm Edward the Butler
6.00pm Planet Scoundrels
6.15pm Grand Theatre of Lemmings present "The Cannonball Show"
6.30pm Scar Stories
6.45pm The Magnificent Number Ride Again

7.00pm The Crayfish Twins street cabaret
7.15pm Circo Berserko
7.30pm Thin Air
7.45pm Dance Treaty
8.00pm Desperate Men
8.15pm Scar Stories
8.30pm Planet Scoundrels
8.45pm The Fake Thick Skin Theatre Company
10.00pm Materfamilias
10.30pm Jamie B. McG as the Flasher
11.00pm CT Network with ambience music, diorama, projections and amazing special effects in the workshop marquee
11.30pm Materfamilias
12.30am Materfamilias

CIRCUS FIELD

CIRCUS BIG TOP
10.30am The Rhythm Doctors, our Big Top Band
11.00am Ollie and Herbie with their exploding Volkswagon
11.30am John and Maria with elegant trapeze
11.45am Sean Bridges of Archaos with amazing bike tricks
12.10pm Rex Boyd from America with stunning juggling
12.45pm Jackie Jones and friends with eastern dance
1.20pm Nik Turner and the Amazing All-Stars
1.55pm Rudi Wallenda with his amazing exploding car and "tigers"
2.35pm Sheinbar Varieté, our stars from Berlin with a specially created show
3.55pm Lee Hayes from Amsterdam with brilliant juggling
4.35pm Fooltime - Britain's National Circus School - present their end of year show
6.15pm Nik Turner and the Amazing All-Stars
6.50pm Circus Delirious present "Tan Tan"
8.00pm The Flying Dutchmen from Holland with incredible juggling and daredevil tricks on 15' high unicycles
8.40pm John and Maria with trapeze
8.50pm The Foolhardy Folk with acrobatic clowing
9.20pm Swamp Circus present "Flabbergasted"
10.50pm Risky in Pink with their prize-winning acrobatic comedy
11.20pm John and Rod with very high-class juggling
11.40pm Sheinbar Varieté - our major stars from Berlin, not to be missed
12.55am The Rhythm Doctors

OUTSIDE CIRCUS STAGE
10.30am The Ultima Thule Band, a.k.a. The Tossers, your Outside Circus Stage Band
11.00am Mr. Maggoo/Sean Edwards
11.25am Bread and Circuses with Industrial Circus

SATURDAY

11.50am Rose Bruford College with "Clowns in the Mist"
1.25pm The Flying Dutchmen with high unicycling and amazing juggling from Amsterdam
2.00pm Circus Boris
2.35pm Ken and Scott's pretentious juggling show
2.55pm Circus Delirious
3.30pm Rod and John's prize-winning juggling
3.45pm Skin and Blisters with "Stranger Things Have Happened"
4.20pm Lee Hayes, American juggling talent via Holland
4.55pm Bread and Circuses with Industrial Circus
5.20pm Mr. Maggoo/Sean Edwards
5.45pm Circus Boris
6.20pm Rex Boyd from Kanzas City with hysterical juggling
7.00pm Swamp Circus
7.30pm Lee Hayes
8.00pm The Ultima Thule Bank, a.a. The Tossers
10.30pm Skinning the Cat present their truly beautiful show "Chameleon"

ARENA EVENTS
9.30am Fiasco's tightrope workshop
10.00am Juggling and circus skills workshop from Taunton Community Circus

10.00am Come and turn and twirl and swirl on the two wonderful giroscopes
10.00am Come and jump on the trampolines
10.00am Come and leap at the velcro wall
10.00am Come and try to ride the trick bike
10.00am Swamp Circus warm-up workshop
10.30am Swamp Circus acrobatic workshop
10.30am Rudi Wallenda and his exploding car and "Tigers"
11.00am Come and ride the buzzboards (motorised skateboards)
11.00am Try to ride the Rodeo Bull
11.00am Come and be a star on the flying trapeze
11.15am The Cody's Wild West Show

12.00pm Come and fly on one of Kirby's Flying Ballets' flying tracks
12.00pm The Amazing Magnus - strongman extraordinaire
12.30pm Ian Jay's Sponge Plunge
1.00pm Competition bed trampolining
1.00pm Juggling and circus skills workshops from Andy Dinsdale and the Bosco Circus
1.00pm The Sky Riders, motor bikes on highwires
1.30pm The Codys' Wild West Show
2.00pm Dynamix with large-scale co-operative New Games
2.00pm Come and be a star on the flying trapeze
2.00pm Bodgett and Scarper
3.00pm The Sky Riders
3.00pm Taunton Community Circus with juggling workshops
3.30pm The Amazing Magnus
4.00pm Turbonana
4.45pm Ian Jay's Sponge Plunge
5.00pm Come and fly on the flying trapeze
5.15pm Ollie and Herbie with their clown car
6.00pm Juggling and circus skills workshops with Andy Dinsdale and the Bosco Circus
10.00pm Circus Space present "Sea the Sky"
10.15pm Turbonana
11.20pm Bodgett and Scarper
12.00am Circus Space with "Sea the Sky"

GROUND AND AROUND
10.30am Clownabout
10.45am Romany
11.00am The Gob Squad
11.15am Big Sky Dancers
11.30am Tim Clapham
12.00pm Stilts Incorporated
12.15pm The Famous Five
12.30pm Daniel Cohen
12.45pm The Almighty Stork
1.00pm Le Las Les
1.15pm Bread and Circuses
1.30pm Sean Edwards
1.45pm Skin and Blisters
2.00pm Lady Priscilla
2.15pm Clownabout
2.30pm Romany
2.45pm The Medicine Show with "I'll tell you tomorrow"
3.00pm The Famous Five
3.15pm The Almighty Stork
3.30pm David Maynard
3.45pm Le la Les
4.00pm Sean Edwards
4.15pm Lady Priscilla
4.30pm Clownabout
4.45pm Daniel Cohen
5.00pm Big Sky Dancers
5.15pm Tim Clapham
5.30pm The Famous Five
5.45pm The Gob Squad
6.00pm David Maynard
6.15pm Bread and Circuses Bouniax
6.30pm Lady Priscilla
6.45pm Daniel Cohen
7.00pm The Almighty Stork

FIRE FIELD

4.00pm Cooltan with performance round their 12 astrological statues
9.30pm Skedazzle
9.45pm Amazing fire-walking
10.15pm Sisters of Cloud 9
10.30pm William Shrew and his amazing 14' laser robot
10.45pm Stilts Incorporated
10.50pm Bluff and Co.
11.10pm Sisters of Cloud 9
11.30pm More amazing firewalking
12.00am Cooltan
12.30am Bluff and Co.
12.50am The Dogs of Heaven, Snapdragon and External Combustion present a major spectacular of pyrotechnics, light, fire and sound... once only, so don't miss it! This is the biggest show all weekend in the Theatre/Circus/Fire Fields and will be truly spectacular

GREEN KIDZ

FROM 9.00am TILL 5.30pm - IN THE KIDZ FIELD - HAPPENING ALL DAY/EVERY DAY
Bristol Playbus' playgroup for over 3's and under 8's; Inflatable State; aerial runway; soft-room drogue; musical playground; giant chess tournaments; swingboats; trampolines; roundabout; storytelling; giant sculptures.

IN THE ALBION BIG TOP - IMPROMPTU PERFORMANCES, WORKSHOPS AND SHOWS
Jugglers; unicyclists; Baclava; Moving Lines; international clowns; The Big Peach Theatre Co; Punch and Judy; face painting; Michael Balfour - international clown/actor/artist/sculptor.

AND MUCH MUCH MORE - including the climbing castle; walkabouts; xylophone workshops; gyroscope; over the top giant puppets; a mobile resource centre; painting and play.

PLUS IMPROMPTU THEATRE AND CABARET
OUR STAR MC PALFI; Guru Ancient Hazzard Michael Balfour; plus impromptu theatre (in no particular order)

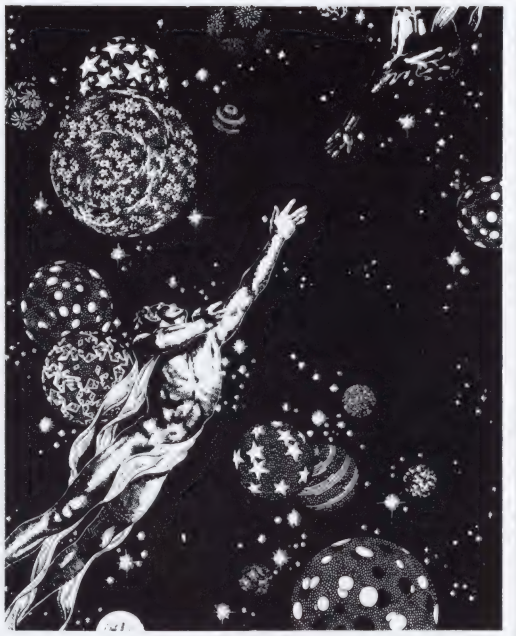
with Los Pescados Intrepidos, Had Matters, Twink, Phoni Reality's Newsflashes, Elation, Mustique and Noon, Dave Thompson, Charlie Dancey, Theatre des Bicyclettes, Circo Bezerko, Mike and Jay, Prof Panic, Big Ted's X-rated puppets, Charmian, and so on and so forth!!!

POET'S TENT

9.00am CHANTING. Ambrose Gilson.
10.00am WOMENS WORKSHOP. Write a poem with WordWomen: Helen Kelly & Joy Graham.
12noon PERFORMANCE. The World through Women's Words: Jill Smith (Earth Garden, Kings Field); Jill Brightmore & Deadlier than the Male (Cardiff Women Writers); Samantha Jeffery; WordWomen, Pat VT West.
2.00pm POETRY FOR THE YOUNG. Libby Houston reads a selection of her acclaimed and many poems for children. For any age over 7 years.
3.00pm POETRY FOR THE VERY YOUNG. Dennis Gould
3.45pm READING. Ros Perry, Liz Beech. Followed by:
4.00pm WOMENS WORKSHOP. Excorcising the Ghosts of the Past Through Poetry.
5.30pm WORKSHOP. The Politics of Publishing. Dennis Grould, Jeff Cloves, adam Horowitz. Bookstall.
7.30pm READING. Chris Willey, John Retty, Charlie Graham, Jim McNeil and Adam Horowitz.
10.00pm READING. Riff Raff Poets. Old Festival Favourites: Dennis Grould, Jeff Cloves, Pat VT West. (With music)

GREEN FUTURES ARENA

12noon OPEN FORUM ON GREEN FUTURES
1.00pm LOCAL CURRENCIES Liz Shepherd Local Economic Trading Systems
2.00pm BUILD YOUR OWN HOME Mike Dalligan Walter Segal self-Build Trust



4.00pm STOPPING THE HOLE Corin Milas Greenpeace
5.00pm POLITICS OF THE 21ST CENTURY HOME RULE FOR EVERYONE Rainbow George
6.00pm LOVE CHANGES EVERYTHING David Icke

CHILD'S PLAY

THEATRE MARQUEE
9.00am Talent Show
10.00am Booper and the Boopettes
11.00am Poppet the Clown
12noon Steve Crumby
1.00pm Foolhardy Folk
2.00pm Far and Wide Puppets
3.00pm Rosie the Clown
4.00pm Ben Kerr
6.00pm Jest the Best

OUTDOOR THEATRE
9.00am Mr. Bojangles
10.00am Sylvester the Jester
11.00am Ryveeta
12noon Tom Tom Troupe
1.00pm Taunton Community Circus
2.00pm Mr. Bojangles
5.00pm Booper the Clown
6.00pm The Hole in the Road Gang

UNDER 6'S
10.00am Gibby Swayne
11.00am The Tree lady
12noon The Company of One
1.00pm The Dreamweaver
2.00pm Bubble & Squeak
3.00pm Gibby Swayne
5.00pm The Company of One
6.00pm The Dreamweaver

ROVING PLAYERS
The Tree Lady
Charles Sofiar
Fiasco Productions 3.00pm

Workshops throughout the day in the ca]raft and performance marquees. Check blackboards for details.

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FIELD OF AVALON

1.00pm Junkwaffle
2.00pm John Dalton
2.45pm Michael law
3.30pm World Without Walls
6.00pm The Kim Wilson Band
7.00pm Swang Party
8.00pm Robin Williamson
10.00pm Mazlyn-Jones

SUNDAY

N.M.E. STAGE

10.35am Strangelove
11.20am Dodgy
12.10pm The Bell Tower
1.05pm The Real People
1.55pm The Family Cat
2.45pm Kitchens of Distinction
4.00pm The Frank & Walters
5.15pm P.J. Harvey
6.30pm Spiritualized
8.00pm Blur
9.15pm Ned's Atomic Dustbin
10.45pm 808 State

1.00pm Julian Dawson
2.00pm Carmina
3.00pm Jonathan Richman
4.00pm Spirit Of The West
5.00pm Surprise!
6.30pm Ivo Papasov
8.00pm McGarrigle Sisters
9.30pm Richard Thompson
11.00pm Ukranians

JAZZ STAGE

10.30am Domino Club
12.00pm Magoma
1.30pm Chance Element
3.00pm Secret Society

THEATRE FIELD

CABARET MARQUEE

10.30am Bristol School of Samba
11.20am The Tapping Rabbi
11.55am Stewart Lee
12.25pm Joolz
1.05pm Rory Motion
1.40pm Sean Bridges
1.50pm Attila the Stockbroker and John Otway
2.20pm Attila, Otway and the Harlow

PYRAMID STAGE

11.00am Glastonbury Town Band
12.00pm K. Passa
1.15pm Billy Bragg
2.30pm Richard Thompson
3.30pm Buddy Guy
5.00pm Van Morrison
7.00pm Guest??
9.15pm Maxi Priest
10.45pm Youssou N'Dour

ACOUSTIC STAGE

10.30am Orquestra Mahatma
11.15am Hoedown At Hanks
12.00pm Posh Frock & Juke Box

4.30pm Mouth Music
6.00pm Dirty Dozen
7.30pm Galliano
9.00pm Family Stand
10.45pm Negrocan

CINEMA

INDOOR SCREEN

2.00pm Hidden Agenda
4.15pm The Icicle Thief
6.15pm Edward Scissorhands
8.15pm Red Sorghum
10.00pm December Bride
Midnight Romuald & Juliette
2.00am Riff Raff

OUTDOOR SCREEN

10.00pm Akira
12.15am Death in Brunswick
2.15am The Fisher King

Philharmonic Orchestra with the Rock Opera "Cheryl"
3.25pm Tommy Cockes
4.00pm Sharon Landau
4.40pm Mark Thopmas
5.15pm Jackie Jones and friends
5.50pm Alan Parker - Urban Warrior
6.20pm Ben Baddoo
6.55pm Haggis mcLeod
7.00pm Brenda Gilhoulie
7.35pm They Wouldn't with the "Oops - Uranus Tour"
8.50pm Skint Video
9.40pm Skedazzle
10.05pm Les Bubb
10.40pm Chris Lynam and Kate McKenzie
11.15pm Le La Les
11.45pm The Club Meeting
11.55pm The Frigidaires
12.40pm The Half-Human Video Show
1.20pm Sisters of Cloud 9
1.35pm Woody Bop Murray
1.55pm Charlie Chuck

SERIOUS MARQUEE

12.00pm Loreena McKennitt - harpist and singer extraordinaire
1.30pm Roy Hutchins reads Heathcote Williams' "Falling for a Dolphin"
3.30pm Talking Pictures present "Europeans"
6.00pm Women Are More Waterproof present "Back to Back They Face Each Other"
8.00pm Imule present "The Yoruba Myth"
12.00am Forkbeard Fantasy present "The Brittonioni Brothers"

SECOND THEATRE MARQUEE

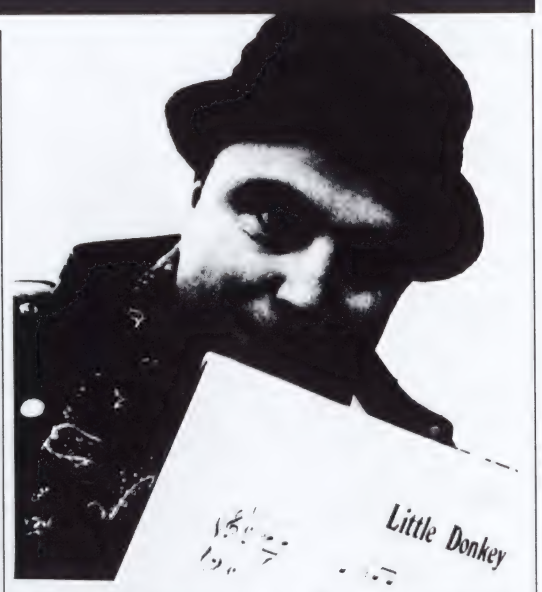
10.30am Parachute present "Punk & Judy - The Sea Quell"
11.15am Nathaniel of Wessex with "That's the last time I rescue a duck"
11.50am Springboard Theatre with "Over the Rainbow"
12.35pm Steph Anderson presents "Dolores - the life and loves of a bag lady"
1.10pm Bad Debt Productions present Alan Ginsberg's "Howl"
2.05pm Parachute present "Freefall"
2.40pm No Fit State Circus present "the Defective Detective"
4.15pm Rosie Gibb - magicianness extraordinaire
4.40pm Rose Bruford College present "Clowns in the Mist"
6.10pm The Eldorado Sisters
6.40pm Bim Mason presents "Fallen Arches"
7.55pm Windsor
8.20pm The Tragic but Brave Company with disability arts cabaret
9.55pm Rosie Gibb
10.20pm The Medicine Show present "The Field"
11.25pm Jamie Burns McGruther
12.00am The Brickbat Volunteers

OUTSIDE THEATRE STAGE

10.30am Panic Puppets present "Punch"
11.00am Stompy
11.30am Hey Hey Theatre with Edward Albee's "Zoo Story"
12.35pm The Faceless Company with "Bags of Tales"
1.10pm Tim Clapham
1.35pm Graham Duff presents "Burroughs"
3.00pm Steve Crumbie with "Crumbs - it's magic!"
3.35pm Panic Puppets present "'arry 'eadbut and the Quest for the Life of Meaning"
4.10pm Crafish Cabaret
4.35pm The Faceless Company with "Bags of Tales"
5.20pm Windsor
5.45pm Sean Edwards
6.20pm Nathaniel of Wessex with "I've had a hard day"
6.55pm Tim Clapham
7.20pm Donna and Kebab
8.05pm Crumbs - it's magic!
8.35pm Stompy
9.05pm Jackie da Costa with "Lillith Rising"
9.50pm Panic Puppets' shadow puppet show "the Name of the World is Forest"

GROUND AND AROUND

10.00am Instant Music's Music Sculpture
10.15am Bristol School of Samba processing to Cabaret Marquee
10.30am Living Daylights
10.30am Jackie Jones and friends with eastern dance workshop in the workshop marquee
10.30am Dynamix with large-scale co-operative games
10.45am Offoboom Theatre
11.00am The Magnificent Number Rides Again
11.15am Dance Treaty
11.30am Desperate Men
11.45am Natural Theatre
12.00pm The Fake Thick Skin Theatre Company
12.00pm Ben Baddoo with drumming workshops in the workshop marquee
12.15pm Edward the Butler
12.30pm Planet Scoundrels
12.45pm Circo Beserko
1.00pm Thin Air
1.15pm Original Mixture
1.30pm Forkbeard Fantasy - The Red Strimmers
1.30pm Hey Hey Theatre's Forum Theatre present "Theatre of the Oppressed Workshop" in the workshop marquee
1.45pm The Magnificent Number Rides Again
2.00pm Nathaniel of Wessex with Tarradiddles and Tales
2.15pm The Mad Monks
2.30pm Essene Productions present "The Essence"
2.45pm Offoboom Theatre
3.00pm Co-ordinated Chaos with large-scale games
3.00pm Dance Treaty
3.15pm Desperate Men
3.30pm The League of Jesters with bongo workshops in the workshop marquee
3.45pm Natural Theatre
4.00pm The Fake Thick Skin Theatre Company
4.15pm Thin Air
4.30pm Loreena McKennitt with her harp and beautiful voice



4.45pm Forkbeard Fantasy - The Great British Square Dance
5.00pm Circo Beserko
5.15pm Planet Scoundrels
5.30pm Sir Fetherington and his Batman
5.30pm Ben Baddoo's drumming workshop in the workshop marquee
5.45pm Original Mixture
6.00pm Offoboom Theatre Wander
6.00pm Kneehigh Theatre with their major production "Ship of Fools"
6.15pm The Magnificent Number Rides Again
6.30pm Dance Treaty
6.45pm Natural Theatre
7.00pm Forkbeard Fantasy - the Red Strimmers
7.15pm Desperate Men
7.30pm The Crayfish Twins
7.45pm Edward the Butler
8.00pm Thin Air
8.15pm Original Mixture
8.30pm Materfamilias
9.30pm Materfamilias
10.30pm Materfamilias
10.30pm Astronomy - come and look at the rings of Jupiter through a telescope with Richard Ingram
11.00pm C.T. Network the Children of Technology with ambience music, amazing props, diorama and special effects in the workshop marquee

CIRCUS FIELD

CIRCUS BIG TOP

10.30am The Rhythm Doctors, your Big Top Band
11.05am Rudi Wallenda with his exploding car and "tigers"
11.35am Beautiful trapeze from John and Maria
11.45am The Flying Dutchmen all the way from Amsterdam with brilliant juggling and daredevil tricks on 15 ft. unicycles
12.25pm The Foolhardy Folk with highly acrobatic clowning
12.55pm Nik Turner and his amazing All-Stars
1.20pm Sean Bridges from Archaos with incredible bike tricks
1.50pm Sheinbar Varieté - our stars from Berlin, with a show specially designed for this Festival
3.15pm Ollie and Herbie with their clown car
3.40pm Fooltime, Britain's National Circus School, with their end-of-year show
5.15pm Rex Boyd all the way from Kansas City with brilliant and very funny juggling
5.50pm Nik Turner and the Amazing All-Stars
6.15pm John and Rod with their award-winning juggling routine
6.30pm Risky in Pink with hilarious acrobatics
7.05pm Swamp Circus present "Flabbergasted"
8.30pm Lee Hayes from Holland with great juggling
9.00pm John and Mariea on the trapeze
9.15pm Sheinbar Varieté, our stars from Berlin, their last show - don't miss it!

SUNDAY

10.30pm The Rhythm Doctors

OUTSIDE CIRCUS STAGE

10.30am The Tossers - your outside circus stage band
11.00am Rose Bruford College with "Clowns in the Mist"
12.30pm Lee Hayes
1.05pm Frankie Agnew
1.35pm Circus Boris
2.05pm Rod and John
2.15pm Skin and Blisters
2.50pm The Flying Dutchmen
3.20pm Bread and Circuses
3.45pm Mr. Maggoo/Sean Edwards
4.10pm Swamp Circus
4.45pm Circus Boris
5.20pm Lee Hayes

5.55pm Bread and Circuses
6.20pm Mr. Maggoo/Sean Edwards
6.45pm Frankie Agnew
7.15pm Rex Boyd
7.45pm The Tossers
10.45pm Skinning the Cat

ARENA EVENTS

9.00am Justin's juggling workshop
9.30am Fiasco's tightrope workshop
10.00am Lots of different trampolines
10.00am Juggling and circus skills workshop with Taunton Community Circus
10.00am Come and turn and twirl and swirl on the two giroscopes
10.00am Come and leap at the Velcro Wall and be stuck like a fly
10.00am Come and try to ride the trick bike
10.00am Come and fly on the 3 flying rigs provided by Kirby's Flying Ballets
10.00am Swamp Circus's warm-up workshop
10.30am Swamp Circus's acrobatic workshop
10.30am Ollie and Herbie with their clown car
11.00am Come and ride the buzzboards (motorised skateboards)
11.00am Come and be a star on the flying trapeze
11.15am Ian Jay's Sponge Plunge
12.00pm Wax 'n Wain with amazing trampolining
12.30pm Gale Gordon's Great Escape
1.00pm The Vander Brothers' Wheel of Death
1.00pm Juggling and circus skills workshops with Bosco Circus
1.30pm The Campbell Family's Circus Show
2.00pm Justin's juggling workshop
2.00pm Come and fly on the flying trapeze
3.00pm Juggling and circus skills workshops from Taunton Community Circus
3.00pm From Spain, Turbonana with their cars and fire engine
3.45pm Ian Jay's amazing Sponge Plunge

4.30pm The Vander Brothers' Wheel of Death
5.00pm Come and fly on the Circus Space Flying Trapeze
5.15pm The Campbell Family's Circus Show
6.00pm Circus skills and juggling workshops from Bosco Circus
6.00pm Rudi Wallenda with his exploding car and 'tigers'
6.30pm Bodgett and Scarper
10.00pm Buzzboards Show
10.15pm Circus Space present their stunning trapeze show "Sea the Sky"
10.30pm Tanya's trampolining show
11.00pm Gale Gordon's Great Escape
11.25pm Turbonana's Main Show
12.20am Circus Space present "Sea the Sky"
12.50am Bodgett and Scarper's Main Show

GROUND AND AROUND

10.30am Bread and Circus - Bouniax
10.45am Clownabout
11.00am Sean Edwards
11.15am Romany
11.30am The Gob Squad
11.45am Lady Priscilla
12.00pm The Famous Five
12.15pm Skin and Blisters
12.30pm Daniel Cohen
12.45pm Big Sky Dancers
1.00pm The Almighty Stork
1.15pm The Medicine Show with "I'll tell you tomorrow"
1.30pm David Maynard
1.45pm Le La Les
2.00pm Sean Edwards
2.15pm Clownabout
2.30pm The Gob Squad
2.45pm Romany
3.00pm The Famous Five
3.15pm Daniel Cohen
3.30pm Tim Clapham
3.45pm Big Sky Dancers
4.00pm Frankie Agnew
4.15pm Stilts Incorporated
4.30pm David Maynard
4.45pm Le La Les
5.00pm Lady Priscilla
5.15pm Daniel Cohen
5.30pm Tim Clapham
5.45pm The Almighty Stork
6.00pm Clownabout
6.15pm The Almighty Stork
6.30pm David Maynard
6.45pm Bread and Circuses - Bouniax
7.00pm Lady Priscilla

FIRE FIELD

4.00pm Cooltan with a performance around their 12 astrological statues
9.45pm An amazing display of firewalking
10.00pm William Shrew and the amazing 14' laser robot
10.05pm Stilts Incorporated
10.15pm Skedazzle
10.30pm Bluff and Co.
10.45pm Sisters of Cloud 9
11.00pm Cooltan
11.15pm Skedazzle
11.30pm Bluff and Co.
11.45pm Sisters of Cloud 9
12.00am Firenoise present "The Tempest"

GREEN KIDZ

FROM 9.00am TILL 5.30pm - IN THE KIDZ FIELD - HAPPENING ALL DAY/EVERY DAY
Bristol Playbus' playgroup for over 3's and under 8's; Inflatable State; aerial runway; soft-room drogue; musical playground; giant chess tournaments; swingboats; trampolines; roundabout; storytelling; giant sculptures.

IN THE ALBION BIG TOP - IMPROMPTU PERFORMANCES, WORKSHOPS AND SHOWS
Jugglers; unicyclists; Baclava; Moving Lines; international clowns; The Big Peach Theatre Co; Punch and Judy; face painting; Michael Balfour - international clown/actor/artist/sculptor.

AND MUCH MUCH MORE - including the climbing castle; walkabouts; xylophone workshops; gyroscope; over the top giant puppets; a mobile resource centre; painting and play.

PLUS IMPROMPTU THEATRE AND CABARET
OUR STAR MC PALFI; Guru Ancient Hazzard Michael Balfour; plus impromptu theatre (in no particular order) with Los Pescados Intrepidos, Had Matters, Twink, Phoni Reality's Newsflashes, Elation, Mustique and Noon, Dave Thompson, Charlie Dancey, Theatre des Bicyclettes, Circo Bezerko, Mike and Jay, Prof Panic, Big Ted's X-rated puppets, Charmian, and so on and so forth!!!

POET'S TENT

9.00am CHANTING. Ambrose Gilson
10.00am WORKSHOP. Blues, Jazz and the Music of Poetry. Mike Venner.
12noon PERFORMANCE. Jim McNeil (Gesture, No Plot); Mike Venner (Musician, poet); Sandra Stevens; Deadlier than the Male.
2.00pm PERFORMANCE. Megan Ashcroft (Poetry and Puppets); Barry and Eve Pilcher; Libby Houston, Ferenc Aszmann.
4.00pm POETS PARTY. All poets welcome! Bring your poems written over last 3 days!

GREEN FUTURES ARENA

10.00am CHAOS AND DESTINY A MARRIAGE OF CONVENIENCE Cliff Port Co-Founder "The Beacon"

11.00am HEAVEN OR HORROR PROPHECIES FOR THE 1990s Roy Gillett Astrologer
12noon GREEN FUTURES FOR WOMEN Bernadette Vallely Womens Environmental Network
1.00pm DEBT AND THE ENVIRONMENT Vanessa Baird New Internationalist
2.00pm PERMACULTURE John Paul Daldin Permaculture UK
3.00pm FORESTS IN CRISIS Helen O'Hara Womens Environmental Network
4.00pm HOME EDUCATION PARENTS CHOICE Karla Harris and Yvonne Kinghorn Radical Routes
5.00pm STONEHENGE CAMPAIGN OPEN FORUM Willie X

CHILD'S PLAY

THEATRE MARQUEE

9.00am Talent Show
10.00am Small Electric Theatre
11.00am Booper and the Boopettes
12noon Rosie the Clown
1.00pm Small Electric Theatre
2.00pm Foolhardy Folk
3.00pm The Parade
4.00pm Poppet the Clown
5.00pm Mr. Bojangles

OUTDOOR THEATRE

9.00am Mr. Bojangles
10.00am Jest the Best
11.00am Steve Crumby
12noon Sylvester the Jester
1.00pm Taunton Community Circus
3.00pm The Parade
4.00pm Grand Finale: Childsplay Stars
5.00pm Tom Tom Troupe and
6.00pm The Hole in the Road Gang

UNDER 6'S

9.00am Gibby Swayne
10.00am The Company of One
11.00am The Dreamweaver
12noon The Tree Lady
1.00pm The Company ofOne
2.00pm Gibby Swayne
4.00pm The Dreamweaver
5.00pm Bubble & Squeak
6.00pm The Company of One

ROVING PLAYERS
Fiasco Production 2.00pm
The Tree Lady
Charles Sofiar

Workshops throughout the day in the ca]raft and performance marquees. Check blackboards for details.

Acknowledgements:
Glastonbury Galleries
Cow & Gate
Zapps Newsagent, Glastonbury
Keith Petvin, Glastonbury
Bancroft Carpets, Glastonbury

FIELD OF AVALON

1.00pm The Diggers
2.00pm Lucknow Monkeys
3.00pm Plainsong
6.00pm Ron Allen and Sean O'Leary
7.00pm Graham Russell and Avalon
8.00pm Mark Robson and Kangaroo Moon
10.00pm Daevid Allen and The Magic Brothers

LUSH

It is perhaps indicative of the fast-flowing changes in pop music these days that Lush have been praised to the skies and then damned for all eternity, all before their first album was even released.

From the six-track 'Scar' in 1989 through a series of EPs, Lush made swirling guitars and mysterious vocals with a hallmark all, or at least 90 per cent, their own.

With a perfectly balanced line-up, two boys, two girls, real melodies and lots of noise, they seemed made for stardom - and a press that was at worst appreciative and at best orgiastic fanned the flames.

Luckily, while those around lost their heads, Lush kept theirs. Miki Berenyi and Emma Anderson, the voice and guitar double act, knew they weren't as good as they were made out to be at the start. And now they know the situation is reversed.

Lush began in 1988 when Miki's college mates Chris Acland and Steve Rippon joined the fray. Quickly signed to 4AD, they recorded all they knew for 'Scar' and ensured the inability of anyone to say the word 'Lush' without speedy use of the name 'My Bloody Valentine' in the same sentence. Still, it was an auspicious start, and heralded a long link with Cocteau Twin and producer Robin Guthrie, who gave them a rather less earthy sound than that of their live shows.

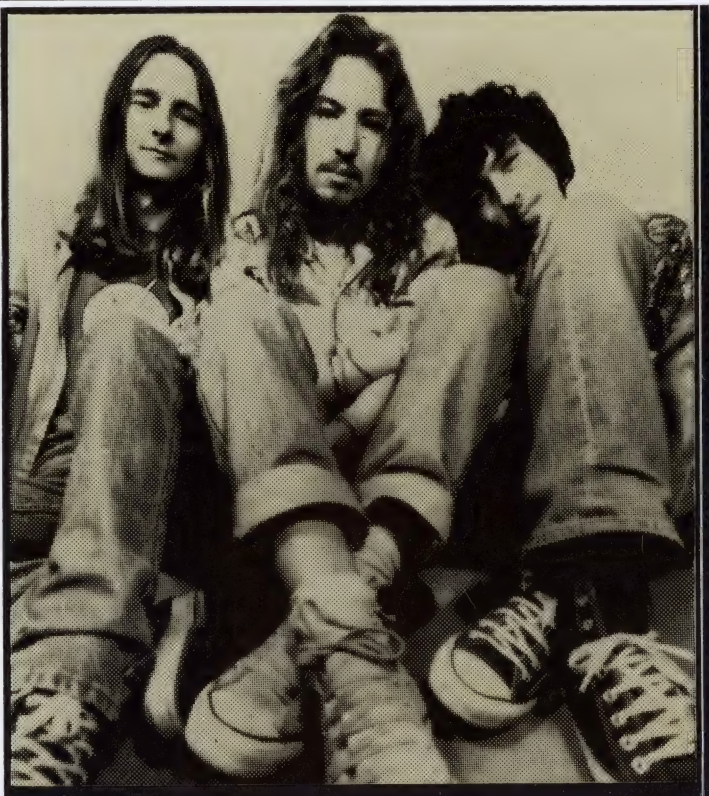
Part of their hectic schedule the next year, 1990, included this very festival, where their eminently rock'n roll hard living lifestyle was to the fore.

The EPs continued to be praised to heaven, and Lush continued to spread the word around Europe and the States, returning in 1991 to begin work on the album 'Spooky' which appeared earlier this year. The 'Black Spring' EP, featuring a Brian Wilson cover, came out last autumn and a UK tour kept the profile high.

But since Nirvana became the critic's top guitar choice, Lush were clearly set to receive the traditional backlash treatment, which has come and now gone.

Dismissed by some as a throwback, 'Spooky' is a pop album with more ups than downs by a band that is getting to grips with more interesting structures while hanging on to the textures which make them distinctive. The accompanying tour, with ex-NME picture researcher Phil King replacing Steve, showed that Lush have lost none of their abrasiveness but now have a better control of dynamics.

Hell, they're a fine pop band, reaching for the stars and often touching them. And no, they won't be playing Chris and Miki's Tottenham tribute 'And I Think David Seaman Will Be Disappointed With That'. Hear it and weep, North Stand.



CATHERINE WHEEL

Drummers are usually pop's equivalent of goalkeepers - misunderstood, strange creatures. But when Rob Dickinson moved from the stool to take the vocals for Catherine Wheel, the Great Yarmouth four-piece clicked into place.

Big, brash guitars, verging into crazy axeman territory, coupled with fine hooks and dark lyrics make them stand out from the pack. Tours with Blur and Slowdive spread the name last year and the 8-minute guitar extravaganza 'Black Metallic' rounded 1991 off in fine fashion.

TH' FAITH HEALERS

Camden scene three-piece Th' Faith Healers have had three singles on the spot-on Too Pure label, toured with Carter and Lush and should have the first album out by the time you read this.

That's as long as they remember to rehearse and arrive at the studio. Spontaneous, hectic and ramshackle are high up on the list of adjectives applied to the band. Loose, thrashy and certainly not over-serious, Th' Faith Healers will at least make you smile as your eardrums bleed. Pop tunes that jump up and bite your bum and energy a go-go are the order of the day.

MIDWAY STILL

The guitar is back. Some go for McGuinn, others for Hendrix. Midway Still, all hair and six strings, look back with devotion to Husker Du. Debut single 'I Won't Try' mixed assault course guitar with sweet hooks, and, that, basically is what the whole shebang boils down to. Rather Retro - very tasty.

The threesome spring from South London and admit to being 'guitar purists', with Neil Young also high on their list of praise. You can hear some of that in the 'Wish' EP from late last year, which also includes their My Bloody Valentine cover 'You Made Me Realize'. A blast, pop kids.

This year 'I Want To Touch You' has been released as a preview of the 'Ferment' album. A moody, swirling four-track EP that leaves a disquieting aftertaste, it deals with, of course, being misunderstood, sex, death and fantasy. All the usual teen hang-ups. Cracking stuff.

THE STAIRS

If mono was good enough for Phil Spector and Brian Wilson, reason Scousers The Stairs, then it's good enough for us. Regarded by some as screwball keepers of the Britbeat flame, the Stairs know their psychedelia and R'n'B inside out. Songwriter and bassist Edgar Summertyme (a likely story!) is steeped in the 60s but tries to do more than recreate the era. Check the 'Woman Gone and Say Goodbye' EP for confirmation. A touch of Merseybeat and some seriously hard R'n'B that anticipates Hendrix and Morrison (if they can do that, 30 years on...)

Some richly obscure covers and inventive originals adorn the live show and a debut album of three-minute classics should be on its way any minute now.

THE FRANK AND WALTERS

Cork tunesmiths with three EPs, called, in no particular order EP1, EP2 and EP3, the three-piece band with a two-piece name are a tuneful larf riot with little apparent dress sense.

Signed to Go! Discs after both the first EPs made single of the week in NME and MM, the brothers Linehan, that's Niall and Paul and drummer Ashley Keating, caught the ferry over for supports with the Blue Aeroplanes, Inspiral Carpets and anyone else who could stand their orange acrylic jumpers. Summed up by one hack as possessing 'a tuneful infectiousness which hangs around like a surprisingly enjoyable tropical disease'. Shades of Orange Juice and The Wedding Present too. Try not to keep your distance.

DR PHIBES

Schlock horror. Two Vincent Price movies for the price of one name, but that's about as far as the terror goes. Dr Phibes, a three piece from somewhere out in the galaxy (via Crewe, Leamington Spa and now Liverpool) have set up camp with Virgin after five years putting together a decidedly different soundscape.

It's a mindwarp, timewarp sound with roots in jazz, Zeppelin, Eno and Hendrix (and that's just for openers). The concoction was dreamed up by guitarist/singer Howard King Jr, who absorbed jazz from his dad in Wales, and filled in the gaps along the way.

Put it together and you get a sound which audiences can never quite get comfortable with but which is determined to suck you in anyway.

The band is completed by drummer Keith York and Lee Belsham on bass, a slamming pair to pin down the weirdness. The first vinyl release was the 'Sugarblast' EP at the end of 1990, followed by the 'Whirlpool' album in April 1991, both on the band's own 50 Seel Street label. Expect more vinyl soon.

N.M.E. STAGE

OZRIC TENTACLES

This lot have been to more festivals than you've even heard about, from the heady daze of early eighties' Stonehenge, through dozens of windswept hill-forts and Police-stopped-play sessions. This may be the first time they've appeared on a Glastonbury bill, but they've appeared at the festival itself every year, in some guise, on some small stage, for as long as they've been in existence... if not longer!

Taking as inspiration the free-form space mantra music of late-seventies classic Gong and Here & Now, Ozrics have been exploring that form for long enough to have made it their own. The degree of improvisatory understanding that has developed between them is nothing short of inspired. That's why you'll find their long series of cassette albums, and more recent records and CDs, in bedrooms and other places of relaxation throughout the land. I'd lay a bet someone somewhere on this festival site is playing one as you read this!

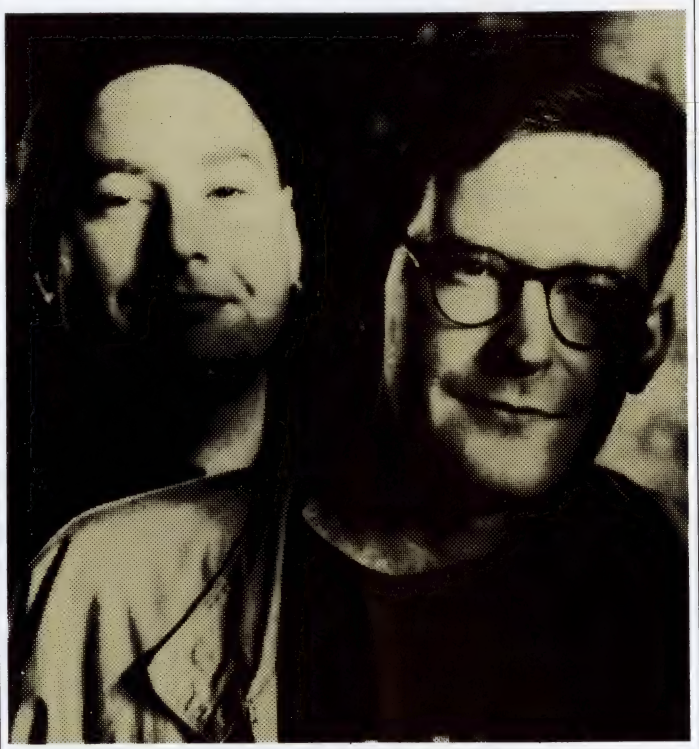
Years ago they adopted and adapted rhythms and vocal elements, chants and Middle-Eastern motifs, that have since become familiar on hundreds of House hypnogrooves, though for Ozrics these aren't trendy embellishments but genuine extensions to the frontiers of their home-grown style. The nearest thing to a magic carpet available on this site!

KITCHENS OF DISTINCTION

Standing head-and-shoulders above the mass of FX-fixated guitar bands by virtue of the powerful and unusual shapes into which they can twist an ordinary song-structure, and the crystal-clear observation of lyricist/vocalist Patrick, KOD have always been critics' favourites, garnering more single of the week placings and end-of-year roundup plaudits than anyone has any right to. Their last LP, 'Strange Free World', named from a Japanese fan letter description of the effects of their music, reached Number One in the Indie Charts.

Apart from the press and the record-buying public, KOD have gathered more than the average amount of respect from their peers, being sought-after by no lesser big noise boys than Anthrax (great drinking buddies) and Bob Mould of the mighty Hüsker Dü, who could be partly blamed for starting the whole sculptured thrash movement. Comparisons with My Bloody Valentine aren't irrelevant, but unlike the whimpering hordes of young bands that have followed in their wake, KOD are that little bit older and that little bit less easily impressed. Most of those bands just build cathedrals of sound, KOD roller-coast up and down them!

More of it is down to the good-natured communicative charm of their performance, making friends wherever they go. They should go home with a whole lot more today!



SANDKINGS

Wolverhampton 1988. They might have started just like any other bunch of boys of the time, in love with noisy guitars, but there's something different about the Sandkings that has kept them hanging on long after the flash-in-the-pan bands subsided, and has kept the following growing. Some of this is down to moaning/crooning frontman Jaz, who manages a culture-clashing mixture of Sikh and American Indian descent.

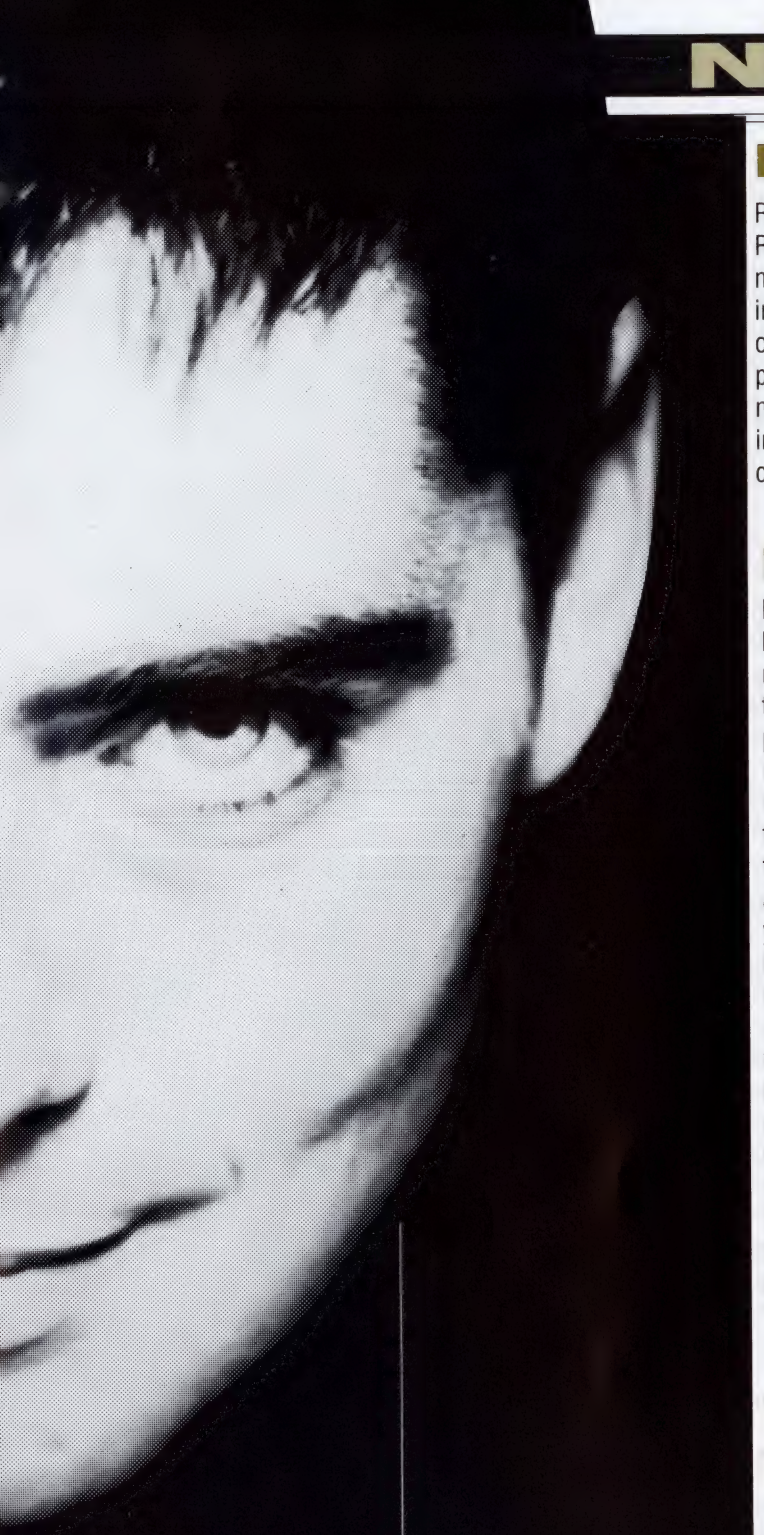
GARY CLAIL

'If it isn't hurting, it isn't working' should have been Gary Clail's catchphrase long before John Major cottoned on to it. His Tackhead Sound System used to be the loudest thing going, more of a sensory distortion assault course of Krypton Factor fiendishness than a club night out. And giving unpredictable twists to the familiar has been part of his armoury ever since.

The journey from Bristol blues party toaster to the upper reaches of the charts began in 1980. Gary, a man with a mildly dodgy past and a reputation as someone to avoid if you wanted a quiet life, hooked up with ex-Pop Group chanter Mark Stewart and joined the On-U Sound posse.

A trio of sterling singles followed, using the talents of the Tackhead rhythm section, and the disorienting Tackhead Tape Time album, with cut-ups from TV and radio spilling over the heavy dub funk and

N.M.E. STAGE



noise.

Gary came into his own in 1989 with the 'End of the Century' album, a well loose affair which roped in Jah Wobble as one of the co-conspirators. More howls of rage and anguish from Gary backed by mental sounds, but with more structure.

In 1990 the militantly veggie and anti-military 'Beef' stormed through the clubs with a Paul Oakenfold remix, and last year Gary made the Top Ten with 'Human Nature', impersonating Bill Graham's evangelical crusade/charade over a track that previously saw the light of day as the theme to BBC2's 'Snub'.

'The Emotional Hooligan' album followed, matching Gary's strident tones to the most potent music yet. And the subsequent On-U Pay It Ail Back tour saw Gary and the whole posse in full effect. Hard, heavy and eardrum shattering again. Gary Clail takes no prisoners.

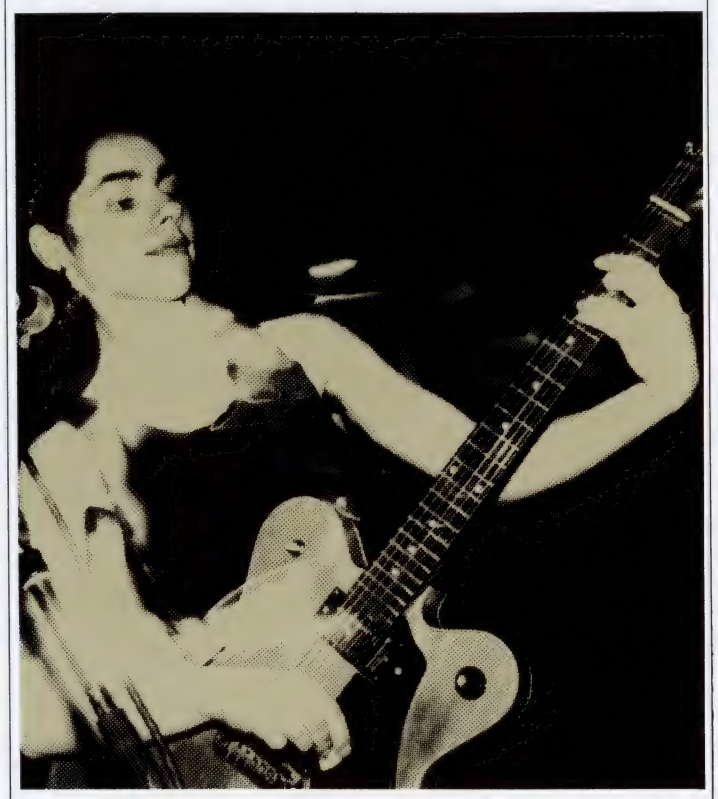
RDF

Radical Dance Faction are as 4 Real as can be, and don't need to give themselves injuries to prove it. Five years of slogging round the country, playing more benefit gigs than most of us have even been to, in attendance at more bus and canvas cities than Avon & Somerset Constabulary, have given them a die-hard following and enough respect to run a generator on.

RDF the band lay down a uncompromising heavy heavy reggae groove with dubstyle depths, as a backdrop for dreadlocked frontman Chris Bowsher's intelligent and fluent poetic ranting. He has all the assurance, anger and commitment of the most political of black rappers. He too feels it for the underdog, in this case the "surplus people" of the streets, squats and tatty park-ups, our own urban nightmare that plenty of folk, even here at the festival, are afraid to confront. If these were cousins of Public Enemy in background as well as under the skin, RDF would have had a good deal more attention by now. Recent reshuffles make it impossible to foresee the details of the line-up this weekend, but rest assured - the dark power, unshakeable unhurried rhythms, and stark in-yer-face realism will remain intact.

P.J. HARVEY

Polly Harvey's quite a local lass, hailing from down the road, Yeovil in Somerset, and the kind of arty-bohemian parents that are well-represented in the Green Field right here. But closer-to-home than even that, she's managed to cut to the heart of pundits and record-buyers faster than you can say Nirvana. There hasn't been a female British performer like her since... since... there hasn't been a female British performer like her. Nearest points of reference are Sinead O'Connor without the melodramatic performance tricks, Patti Smith without the babble, or girls-together US acts like the Breeders or Throwing Muses without the studied attitude.

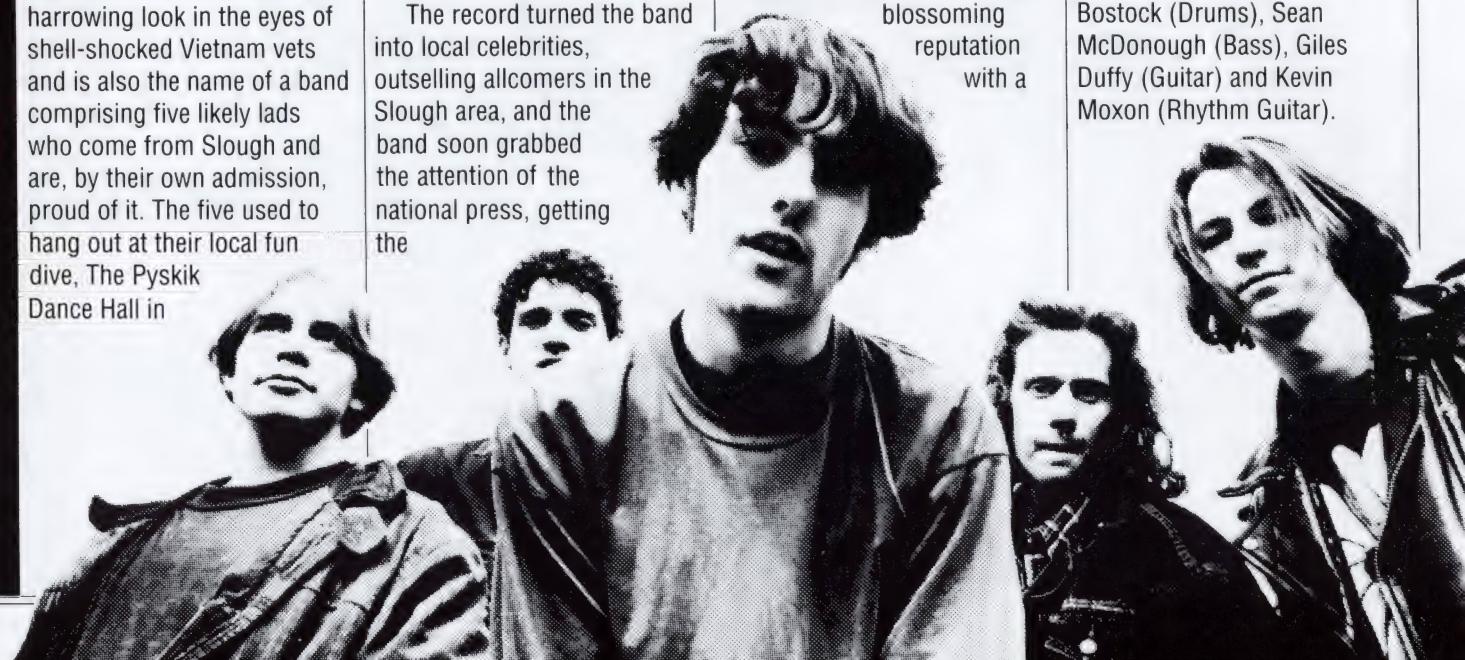


Polly herself plays a wild and grinding guitar, and Rob and Steve build a faultless framework on drums and bass; but it's the through-the-glass clarity of her lyrical observation, the broken mirror cutting of her description of men, women and the curious games they use to interact, that really fix the attention. It's the intimacy of the issues and the intimate distance she addresses them from that gives the whole a raw-boned sensuality that hasn't been heard before. While the supersluts rule girls' music in the States, P.J. Harvey are going to continue growing in importance. See them now and let them be important to you to.

THOUSAND YARD STARE

The thousand yard stare was the term used to describe the harrowing look in the eyes of shell-shocked Vietnam vets and is also the name of a band comprising five likely lads who come from Slough and are, by their own admission, proud of it. The five used to hang out at their local fun dive, The Pyskik Dance Hall in Windsor, and after writing a few songs they recorded an EP entitled 'Weatherwatching' which they released on their own Stifled Aardvark label.

The record turned the band into local celebrities, outselling allcomers in the Slough area, and the band soon grabbed the attention of the national press, getting the tip from the NME and GLR's Gary Crowley amongst others. Tours with Five Thirty, Carter, Neds Atomic Dustbin and The Milltown Brothers cemented a blossoming reputation with a second EP on Stifled Aardvark 'Keepsake' kept the momentum going. Thousand Yard Stare are Stephen Barnes (Vocals), Dominic Bostock (Drums), Sean McDonough (Bass), Giles Duffy (Guitar) and Kevin Moxon (Rhythm Guitar).



THE REAL PEOPLE

So, what kind of things do they get up to in Liverpool these days? Real People bassist Tony Griffiths put it bluntly, if stereotypically: "We're shit at football, so we opted for music."

That was in 1988 and the Bootle four-piece, who all met at school, made their way to the rehearsal room instead of the training ground. Like the rest of us, they had to live in the shadow of all things Mancunian for a while - something that is particularly galling for Scousers - but soon the guitar bands were able to hit back.

There is more than a passing similarity to another Liverpool guitar four-piece, the four lads who shook the world, and Tony's happy to acknowledge the debt. The Beatles and punk, that other explosion which brought Cope, McCulloch, Wylie and even Bill Drummond out of the woodwork, are where the Real People's roots lie.

Signing to 6BS they released a debut single 'Window Pane' in 1990, and followed it with the eponymous debut a year later. It's a brisk, poppy album that nods towards the psychedelic, although never indulges in a full-blown backslapping greeting to it. So that's the Bootle Beat, four mates and a satchel full of songs.

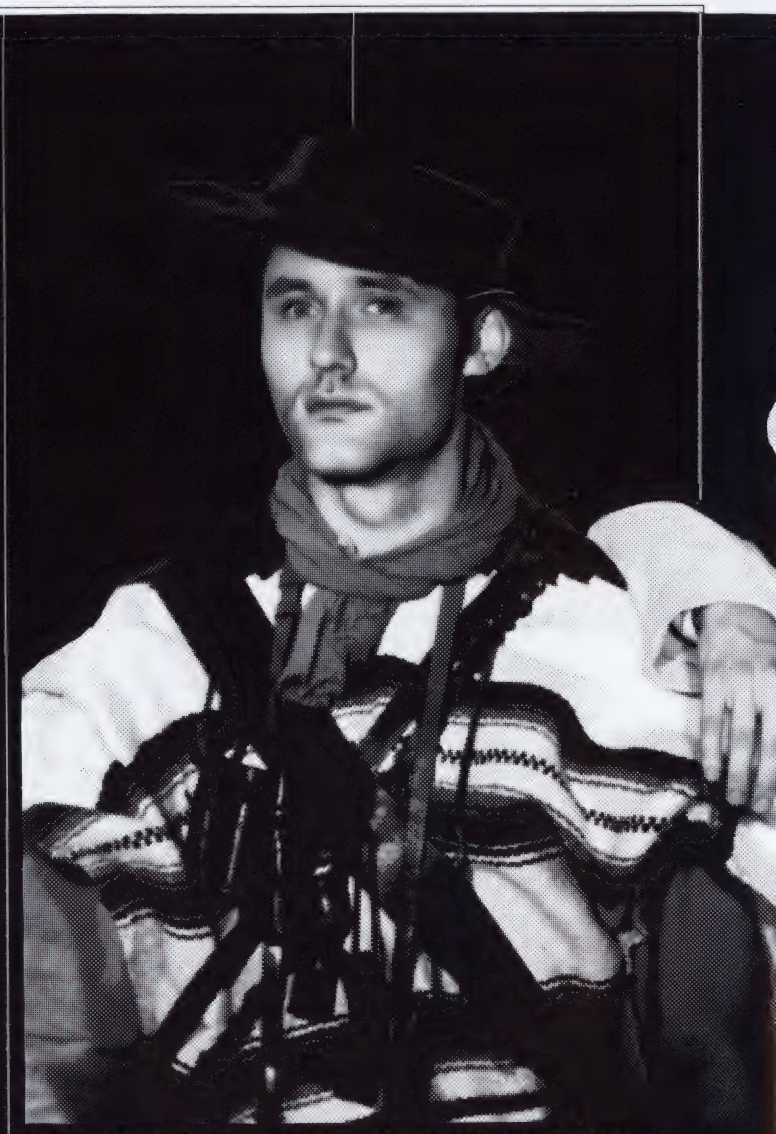
THE SHAMEN

"Phorward" This is the word that must be laser-etched on the front lobes of Colin Angus, Shamen mainman. They've been consistently at the front of the most forward-looking movements in pop for the six years since they raised their pointy little heads over the parapet in faraway Aberdeen. In those days they led the pranksters exploring the new electronic trickery for sound and vision with the carefree experimental heads of the psychedelic pioneers, and there's plenty still playing that game - just look at the Indie Charts.

Come early 1988 they're the first white act out of the rock pack to fully embrace the coming techno-dance wave, in its entirety, long before it was compulsory to insist "we've always had a dance element to our music." Sampling slices of media-babble, cutting in the hardest drum machine beats available, actively collaborating with remixers (*not* the same as handing your product on to be unrecognisably remodelled by someone groovier than yourselves), and humanising computer rhythms with guitars and basses, still a sought-after and rarely-attained grail. Their shows become less of the boring rock'n'roll ego circus and more the total experience, the virtual reality glimpse into the future, that suits the sound and style.

They've been pretty forward in their opinions too, never ones to tone down in the interests of consumer-friendliness. Future-minded libertarians with a consequent disdain of anything moralistic or authoritarian, Tory governments, wars, Poll Taxes, they've taken time in interview and song for the difficult topics that every rock'n'roller likes to allude to but few understand - the constructive use of mind-altering chemicals and hardware, a newer, freer, more responsible, less coercive attitude to sexuality - and these have lead to denouncements from pulpit, parliament and tabloid page.

Come 1991, the rock band in them deservedly dissolved (incapable of the series of transformations demanded), the Shamen are breaking this heady mix of attitudes into the charts via remixes of club favourites like "Hyperreal." The rest of the world is catching them up. On the verge of releasing the remix of floor-filler "Pro-Gen", on the video shoot in the Canaries, bass-player and core-member Will Sinn meets with a tragic accident and doesn't live to see the success he'd visioned and deserved. But Mr Angus, rapper Mr C, and the rest of the Synergy collective can't go anywhere but on. Phorward it is. This year it's a first for a festival too - Glastonbury welcomes the leading edge of cyberpunk culture!



JAH WOBBLE and the Invaders of the Heart

From the moment he first picked up Sid Vicious' bass in their shared squat, back before punk had even happened, rhythm has dominated Jah Wobble's life, and he's done his darnedest to dominate it. Catapulted to notoriety at the age of eighteen for drowning out everything else on those startling first two Public Image Ltd albums; collaborating with legendary figures like the mad professor of cut-up dub and massive minimalist basslines, Holger Czukay of Can; then spat out again by one lost weekend too many, the mid-eighties left him high if not dry collecting tickets on the London Underground (and no I don't mean the nightclubs).

Salvation came from his long-term affair with what is now termed World Music, particularly Arab styles, that he'd been picking up in street markets long before the fuss and cultural appropriation started in earnest. The anything goes spirit of the late eighties' dance music boom was all the license Wobble needed to launch the Invaders of the Heart band, who quickly became, if not the most reliable, then definitely one of the hottest live attractions in cities where someone was on the ball enough to book them without record company and

radio hype.

A Wobble session nowadays has fully revived his trademark booming bass, a reggae-rooted mantra circling long enough to really get under the skin and into the spine, not to mention the deadpan surreal humour of his monotone chants. All this arm-in-arm with genuine vocal Arabesques, dubwise guitar mangling and unstoppable transnational beat from Ali, Justin and Mark. He's in the spotlight again, working with Sinead, with Weatherall, Clail, and Primal Scream, but the game's been running so long he won't get tripped up this time. World Music Fusion remains one of the most exciting prospects for the nineties, and Wobble remains one of its prime movers. Come let the Invaders of the Heart move you too.

STRANGELOVE

Strangelove came out after a game of musical chairs between the Blue Aeroplanes and The Jazz Butcher, two bands who shared a love for great guitar groups and sunglasses. Guitarist Alex Lee and drummer John Langley quit the 'Planes after the Swagger' album. They'd toured the States with the Butcher, and had wanted to form a band with guitarist Julian Poole, who came over to them. Meanwhile, Butcher drummer Paul Mulreany then went and joined the 'Planes'. It's more confusing than 'Home And Away'.

The band also includes bassist Joe Allen, from Levitation, and singer Patrick Duff, who could be from an alternate universe. They hark back to all those groups they used to be in, but they're darker, a bit more twisted and uncomfortable. Eerie guitars, lyrics drenched in mystery, they are stranger than love and weirder than Kubrick's movie. Chances are that the band members have left something strong for something else even stronger. "All the people with their insane lives: this is the band for them," says Joe. Well, he should know. "We're a far out songwriting band who are trying to take things even further out," adds Alex. Now you can all join in.

BATES MOTEL

These Cornish cajun folksters took France by storm when they played the annual Lorient Festival in Brittany last August. Their initial set led to them being asked to return and close the ten-day event - an honour never before bestowed on a non-Breton band.

The name may conjure up images of 'Psycho' but the sound is rather more friendly: plenty of different styles from jigs to country and lyrics encompassing love to racism and the environment. Virtuoso fiddle-playing from Paul Adams, and plenty of strong rhythms to keep it all nailed down.

THE FAMILY CAT

Four years in the purr-suit of excellence have made these West Country favourites something of a veteran of the indie scene - but they're not resting on their laurels.

Formed in '88, they served up an ace first time with 'Tom Verlaine' (hmm.. name rings a bell) a guitar-drenched classic which stayed on the indie charts for four months. Joining a wide number of bands - Carter, the Neds - in the 'have van, will play' theory of pop, they built up a big following around the country eager to see a group that could shake some serious guitar action and hold down a good tune as well. By the end of the year they were on everyone's Band To Watch list.

The sound got darker with three good 'uns on the 'Remember What It Is That You Love' EP and by last year the Cat could confirm their indie status with a fine set at Reading, bettered only by the number of raucous fans in the crowd. After that, they moved labels to Dedicated and released the brooding 'Colour Me Grey', which featured backing vocals by Polly Harvey (of PJ Harvey) who also guests on the new album 'Furthest From The Sun'.

Both PJ Harvey and The Cat contribute to the new anti-vivisection album 'How Much Longer?', our feline friends showing themselves at their most tender with 'I Must Have Been Blind'. Oh, and that album is out now.

SPIRITUALIZED

'Lazer Guided Melodies' is already a clear contender for album of the year. It's dreamy, cavernous, threatening and lush - usually all at the same time. What's more incredible is that the sound of today is in fact two years old.

Jason Pierce began the band in tandem with the demise of previous outfit, Spacemen 3. Tracks from the Spacemen's final album appeared in fuller forms last year as Spiritualized singles - although, confusingly, the originals came out at about the same time.

Spiritualized released The Troggs 'Anyway That You Want Me' in 1990 for their first single - an inspirational choice of song given a devotional feel. The layered textures were sacrificed on stage to a more extreme guitar approach, but Jason is now trying to incorporate strings and horns into the live show.

As for the album, bathed in dulcimers, majestic, repetitive phrases and barely audible lyrics, it sounds like a blend of rock's shining moments and its best future: and with much the same attitude that comes through the first Velvets album, that of a band which knows it is three steps ahead of the pack.

N.M.E. STAGE

BLUR

It was the Spring of 1990 and Food Records' hottest young signees were celebrating their success in the indie charts with a guitar groove thing called, 'She's So High'. Less than two months after signing to Food and only a year after their first nervous steps towards megastardom, the future for Blur was looking rosier than a freshly-stocked garden centre.

But back in those strange days, any band who'd looked twice at a wah-wah pedal risks being lumped in with that most bizarre of modern pop phenomena, baggy. This week's hot new fad they might well have been. Bandwagon-jumpers they were most certainly not. Blur's reply to such cheap allegations was as old as it was effective.

A series of blistering live shows that year showed there's more to Blur than the pleasing visage of singer Damon Albarn (something of a connoisseur in the wine'n'cheese department, pop trivia fans!) To a casual observer it was confusing, to the rest of us it was delirious and plain exciting. Blur's mash up of chaotic punk energy and blissed out psychedelic singalongs was an inspiring brew.

1991 dawned and the world, as Arthur Daley might say, was their lobster. The band's first vinyl offering of the year proved to be something of a classic. Hear it once and the drifting chorus of 'There's No Other Way' will stay with you forever. It eventually reached a lofty number eight in the Top Forty with the August-released debut album 'Leisure', achieving similarly spectacular sales.

A cynic-stopping show at the year's Reading Festival silenced any lingering doubts as to Blur's live capabilities. After a jolly little pre-Christmas knees up with label-mates Jesus Jones, Diesel Park West, Sensitize and Whirlpool at Brixton's Academy, it was time to limber up for 1992.

Blur's billing on the recent Rollercoaster tour alongside Jesus and Mary Chain, Dinosaur Jr and My Bloody Valentine may have seemed somewhat incongruous to some but the band proved more than capable of holding their own against supposedly heavier bill-sharers. During a hectic touring schedule taking in France, Germany and Japan and fresh from success with recent single 'Poscene', they've also found time to record a second LP to be released this Autumn. Blur hit the NME stage at Glastonbury fresh from a two month sojourn in America.

DAISY CHAINSAW

One hapless interviewer compared interviewing Daisy Chainsaw to hosting 'Question Time' when the panel consists entirely of the Pathetic Sharks on drugs. Though he had a point, Daisy Chainsaw can be excused their quirks. They make something more than just good copy.

After an inordinate amount of time and energy gigging themselves stupid round London's dirtier toilets, their debut single 'LoveSickPleasure' signalled distinct potential. Follow up 'Love Your Money', complete with growling bass-line and murderously angelic vocals from Katie Jane Garside,

pounded its way onto every radio playlist in the land. Top Thirty success seemed strangely inevitable.

The band eventually signed to One Little Indian after one of the great A&R scrums of modern times. But whatever it is that makes Daisy Chainsaw such a lucrative proposition, it certainly isn't the possibility of another malleable girl singer. From Katie Jane's feeding bottle on stage to the 'dragged through a hedge backwards' look, we are not talking another Transvision Vamp here.

After a successful tour with avant-garde art terrorists Sheep on Drugs, the band released their third single, 'Pink Flower', also heard on the recent anti-vivisection compilation, 'How Much Longer?' Daisy Chainsaw will cut you up - in the sweetest possible way.

HOUSE OF LOVE

On the flip side of the recent House of Love single 'Feel', you'll find a fairly faithful version of The Beatles' 'It's All Too Much'. And you wouldn't be surprised if for Guy Chadwick, chief Houseman, the whole rock'n'roll shebang hadn't felt like a great deal too much in the past two years.

Five years ago, the band rode at the very crest of new guitar pop with 'Shine On', an awesome debut which showed that the Chadwick vinyl collection included the complete works of Television and The Byrds. Melodic, guitar-drenched and vital, it was an instant classic and spawned many fringe-haired imitators.

The band, and the rest of the Creation stable, were at the forefront of a new direction, one that honoured the past but tried to do more than recreate it. And in '88, House of Love came of age with two dreamboat records 'Christine' and 'Destroy The Heart', both independent number ones, and the latter heading the Peel Festive Fifty.

However, if '88 was a watershed, '89 could have seen them drown. Signing with Fontana, and releasing some solid singles, the band seemed set to crack the charts when guitarist Terry Bickers left - a case of jumping before he was pushed. Terry went on to form Levitation and relations with his old sparring partner are still said to be chilly.

He was replaced by Simon Walker and the group continued an unrelenting touring schedule. This also took its toll, with the band nearly falling apart in the U.S. in 1990. However, the records released during this stormy period were still the biz. The album, 'The House Of Love', made the top ten, and a re-released 'Shine On' also charted strongly. A second Fontana album, with the same name, contained tracks from '89 that had been scheduled for the earlier release but were dropped. The mix of old songs dating back three years showed Guy's felicity with words and the band's supreme belief in their style.

Last summer, after a year out of the UK scene and another scrapped EP, the band played three shows in one night in London, finally released a new EP in October, and followed it with two singles this year. A new album 'Babe Rainbow' - at least it's a new title! - is out now. And, as well as some of the fieriest guitar pop of recent years, let's praise HoL for their instrumental role in making the Only Ones revival happen.

N.M.E. STAGE

NED'S ATOMIC DUSTBIN

Taking their name from an old Goon Show sketch, the Neds have risen up through the Black Country scene to grab the charts by the scruff and shake some guitar action worldwide.

There are those who find the name a trifle silly, but it's a step up from the White Rabbits and Iron Lung, the two Stourbridge bands from which the Neds arose in 1987. From the start, their 'pile it high and play till you drop' approach was a standout feature. With the Neds, a good night was guaranteed.

Fellow Midlanders The Wonder Stuff and Pop Will Eat Itself gave the fledgling Neds a step up the ladder but the band broke through the hard way with a VW Turbo van and a great deal of T-shirts sales.

May 1990 saw the first EP. 'The Ingredients' was greeted with positive reviews ('They play as if their lives depended on it'), and a general agreement that They Had To Be Seen Live, criticspeak for 'nice try but not quite there

Next time round, they did fare better. 'Kill Your Television', released two months later, became an anthem that made the Top 40 and had the audience at Reading singing along. Soon, even Radio One DJs were singing the Neds' praises and Colombia were waving a fistful of cheques under their noses. 'Until You Find Out' proved to be their last single for Chapter 22 and the Neds moved to major land.

It didn't change their attitude: the tour bus stayed smelly, the band insisted on pegging ticket prices and the number of different T-shirt designs soared to 30. Early '91 was 'Happy' soar into the Top 40. Monstrously catchy, 'Happy' polished up the sound of its predecessors without sacrificing the energy content or toning down the guitar racket. And then came... the debut album.

'God Fodder' contained a heap of old favourites, like 'Television' and 'Grey Cell Green' off the first EP, with stage hits like 'What Gives My Son?' But what really grabbed the ear as those 12 twin-bass propelled tracks rumbled out of the speakers was that the Neds were a fine pop band and Jonn had some nifty words. The Neds had a lot more about them than they'd been given credit for. And it made the Top 5.

It was around this time that the Star, that well-regarded fountain of truth, revealed that the Neds were the favourite band of the nation's Crusties, a new and hideous youth movement who hang out in McDonalds. A well, fame does have its drawbacks...

As the Neds get set for another barnstorming year, it's clear that their best is yet to come. The songs get better, the stage show is still a huge buzz. Get set to plug into it.

DODGY

Those know-it-alls in the music press reckon Dodgy are well worth keeping your ear to the speaker-stack for in '92. So why's that? It's not for their dress sense, or their corporate/graphic identity, both of which deserve the name 'dodgy'. It might be 'cos they managed to get themselves saddled with 22 separate public order offences playing at Hyde Park Corner, protesting against 13 years of Conservative government. But it's most likely to be because their knowing pop songs, buried in heaps of guitar effects, psychedelic accessories, and thick thick chocolate harmonies, are at least a match for any other power trio you can think of.

MOON FLOWERS

The only band here this weekend who genuinely have slipped through from an alternate reality, The Moonflowers and their followers, the divvies, come from a world where all you really need is LOVE, in its three manifestations - Sex, Drugs and Rock'n'Roll - and where these three are truly ONE, the same thing. Their indie dancefloor hit 'Get Higher' is a prelude but not a preparation for the live experience, with one foot in 60s psychedelic blues, another in the future, and its dangly bits in some Summer of Love movie. The Moonflowers were born destined to play at Glastonbury - expect the wildest show yet.

BACK TO THE PLANET

South London high-energy rowdies from the same squat-gig scene that brought you the mighty Levellers, Back to the Planet are as hard-working as they come. They've negotiated the motorways of Europe in a rusty bus to bring British ska-punk politics to and far-flung corner that might be needing it; on stage they deliver a nonstop barrage of rhythm veering from hard blues to dubstyle space-out. And they actually know the mysterious Arthur Mix, the most popular feller at this festival - you'll hear him called for at campfires everywhere, but will you ever see him? Hope he's not too busy running BTTP's record label to be with us today.

N.M.E. STAGE

CURVE

"I totally, sincerely believe that there's a dark side to everyone on this planet. Or at least an 'alternative' side that remains hidden a lot of the time," says Curve's number one dominatrix, Toni Halliday. "When we make music, we try to get to that side of ourselves."

Alternative. A fearfully over-abused word but strangely appropriate when assessing Curve and how they got to where they are so quickly. They're a dark alternative tc the feel good vibes of the dance-floor. An alternative even to the beery back-bar matinees which pervades much of the current indie guitar scene. Alternative, in fact, to everybody else.

After admitting responsibility for some of the 1980s more forgettable musical moments, Toni re-united with long-time collaborator Dean Garcia to plot the Curve. "We thought we were going to have a very quiet initiation period," remembers Dean somewhat hopefully. Debut EP releases, 'Blindfold' and 'Frozen' put paid to that by receiving the kind of adjective overload usually reserved for cases of extreme journalistic over-inebriation. Or when something truly special has just occurred.

Both crashed the indie Top Ten in handsome style but more was to come. Now with a full band comprising man at the kit and Jesus and Mary Chain collaborator, Steve Monti, plus new members Alex Mitchell and Debbie Smith, Curve were ready to pounce.

Curve are a stalking black panther. The lush, smooth coat looks alluring but step too close and one swing from this fiery animal will take your arm (or any other bodily extremity) clean off. For proof look no further than the double-edged 'Fait Accompli' single. Toni's whispered vocals lull you into a false arena of serene peace but lurking in there too is a background of brooding atmospherics. It's a brutal combination.

Few debut LPs can have been greeted with such anticipation as that which awaited Curve's 'Doppelganger'. It entered the national LP charts at Number Eleven and disappointed few with a series of aural sideswipes which, though never easy-going, confirmed the band's position as one of the most innovative and promising of their time. A sell-out tour of Britain and Europe followed its release dispelling any doubts as to their ability to re-create such intensity onstage. Curve's appearance at Glastonbury comes just prior to the release of a new single, 'Horror Head', out on June 29.

CUD

The Americans have had a tough time of late what with seeing their second city torn apart from rampaging bargain hunters. Have pity then as they try gamefully to comprehend yet another bunch of wigged out English idiots sent across the Atlantic to entertain them.

"Lots of bands use titles to say something about what they're doing," explains guitarist Mike Dunphy on the eve of their first Stateside tour. "But we don't." That's something of a relief because anyone trying to fathom a coherent band strategy from song names like 'Only (A Prawn In Whitby)' would have quite a task.

Cud never wanted to be pop stars, in fact bassist William Potter could have turned a handsome living as a cartoonist had he so desired. It just turned out that way. After emerging from Leeds Polytechnic in 1987 they were studiously ignored by the music press in the same way as Saturday shoppers shy away from the large bearded man dressed in polythene bags and quoting passages from the Bible. Not that Cud minded. They just got on with doing what they do best.

First single 'Mind The Gap' was released on The Wedding Present's Reception Label to be followed by a series of singles which demanded attention by sheer force of muscular rhythms and energetic guitar grooves. 'Mind The Gap', 'Under My Hat', 'You're The Boss' and 'Slack Time' all made steady inroads into the national indie charts. By the time debut LP 'When In Rome, Kill Me' was released, both the press and more than the odd major label were looking very seriously at the less-than-serious Cud.

New LP, 'Asquarius' will be released soon and it will come as no surprise to learn that working titles for it included 'Capricorn on the Cob' and 'The Square Album'. But don't hang around waiting for that, have a chew on something surreally special.

PRIMAL SCREAM

Just how many permutations is it possible to wring from the old set-up? How many times can you twiddle with the effects pedal, beef up the bottom end or alter the tempo to make guitar, bass and drums sound fresh and exciting? What does it take to truly deserve the description 'Cutting Edge'?

No wonder Primal Scream's Bobbie Gillespie looked so quietly chuffed as he stood by the bar and surveyed the backstage area at last year's Reading Festival. Most of the bands that weekend had tried to be different. Primal Scream didn't play there but the band had just created something in a class all of its own.

The resulting LP 'Screamadelica', the band's third, was released a month later in September 1991. It was easy to pick out the familiar reference points from their earlier work. The 'Exile'-era Stones vibe of 'Movin' On Up' was one. Produced by Jimmie Miller whose previous credits had included 'Jumpin' Jack Flash' it was to give the band their first taste of real success in America. Other nods to 60s icons were to be found on tracks like 'Damaged' and 'I'm Comin' Down'. But even easier to spot was the fact that this was a band not only looking backwards for inspiration but ingesting serious quantities of the present too.

Tracks like 'Slip Inside This House', 'Come Together' and 'Don't Fight It Feel It' are genuine dance classics. The band had embraced the dancefloor revolution of the last decade but had created material with its own self-assured identity or, in Gillespie's words, tracks which were a "deeply soulful, emotional and spiritual experience." 'Higher Than The Sun' was conceived and written in just ten minutes, a process later described by Gillespie as "almost alchemical". Hear it and you'll understand why.

Michael Eavis, the man whose land you're standing on right now, has described Primal Scream as the best band of the last ten years. They top the bill on the NME stage at Glastonbury but who knows where this particular trip will end.

PYRAMID STAGE

JOAN ARMATRADING

It's almost taken for granted that Joan Armatrading will release great albums. After all she's been doing it with awesome consistency for much of the last 20 years! Joan moved to Birmingham from her birthplace of St. Kitts in the West Indies at the age of eight and made her first LP, 'Whatever's For Us' back in 1972. But she didn't make any commercial impact until 1976 when an inspired collaboration with veteran producer Glyn Johns gave birth to an eponymous LP and two of her most durable songs, 'Love and Affection' and 'Down To Zero'.

Since then her richly distinctive voice and intense confessional lyrics have produced fresh waves of devotees with each new release. 1990's 'Hearts and Flowers' LP marked a more acoustic tone than the rock techniques which had distinguished LPs of the 80s like 'Me Myself I' and 'Walk Under Ladders'. It also gave her a chance to highlight what she has always done best - compose songs which touch the very deepest of human emotions.

Joan is no stranger to farms, already owning a stud farm of her own and visits Worthy Farm fresh from a 22-date national tour to showcase new LP, 'Square The Circle'. Her fifteenth for A&M, it contains recent single, 'Wrapped Around Her', a collaboration with Graham Lyle.

THE FALL

Few would have placed their shirt on the gawky guy in the cardie flailing through 'Industrial Estate', being a survivor in 1992 of the 'So It Goes' TV series from 1977. But that's the way it turned out and Mark E. Smith, having got through a variety of partners in crime, is still with us, gnawing at nerve ends.

The Fall did not fit with the times when 'Live At The Witch Trials' (recorded and mixed in two days flat) was released in '79. Nor, indeed when 'Code: Selfish' came out this year. In between, they've flirted with the charts, coined the inescapable 80s phrase 'Hit The North' and remained wilfully unpredictable, the ultimate indie act now residing in the massive Phonogram stable.

It's the word Smith who remains the main attraction: gritty, obscure, funny, cocksure, his lyrics are the one constant in the band. And while many people may think they know what the Fall sound is, over a 15-year career the noise has been pulled apart and reconstructed in many ways. The singles compilation '458489' is a fine example from the gloriously messy 'Oh Brother' to the harpsichord of 'Hey Luciani' (one of very few pop songs about Papal conspiracies) - and don't forget the Coldcut crew giving the Fall a dance groove on 'Telephone Thing'.

Perhaps the periodic seismic upheavals which take place in the Fall ranks are also responsible for refreshing the sound. On one occasion, half the band was shown the door within a few weeks of a major festival appearance. Past members include Marc Riley and Martin Bramah, both of whom have returned more than once, and in the mid-80s Smith's ex-wife, Brix, was in the line-up which went for a much poppier sound. The current Fall includes Craig Scanlon on guitar, Steve Hanley on bass and Simon Wolstencroft on drums.

It's this line-up which has been the nucleus of the past three Fall albums, each a cracker. 'Extricate', 'Shiftwork' and 'Code: Selfish' show a band that is as tough and vital as ever - and Smith is still on form, finding new targets to rail at. Now back in Manchester after a spell in Edinburgh he remains in a class of one. However, one thing we have been deprived of this year is the awesome possibility of the Fall with ... Miles Davis. Apparently, the jazz giant had been impressed with a track he heard a few years back and wanted to work with Smith. The mind does more than boggle ...

PYRAMID STAGE

OCEAN COLOUR SCENE

This Solihull four-piece seemed set for big things with last year's 'Sway' and 'Yesterday And Today' singles. Singer Simon Fowler's plaintive, Lennonesque voice and the band's command of pop structure led to the inevitable and unsustainable Beatles tag which has crushed many a career.

But OCS have drawn back from this. On their debut album a version of the Stevie Wonder/Syreeta track 'Do Yourself A Favour' shows them riding a tight groove and harnessing those psychedelic harmonies to a modern sound. Pop quality in abundance, still with echoes of the past, particularly the ghost of Syd Barrett, but with an added 90s beef topping.

RUNRIG

Scotland has been a strong breeding ground for great rock bands in the last decade, but none has caught the spirit of the country in the same way as Runrig.

Formed on Skye in the late '70s, the band both acknowledges its Scottish roots and harnesses them to a powerful, modern sound. Their lyrics, highlighting specific national issues, struck a chord in the country and by 1982 the band was able to go full-time. Songs like 'Play Gaelic' and 'Recovery' boosted their audience and four albums on their own Ridge label from 82's 'Heartland' found an increasingly wide audience.

The big break came with 'The Cutter And The Clan' (1987) which sold 25,000 in three weeks in Scotland - the equivalent of a million sales across Britain.

The band signed to Chrysalis, bringing out two albums, one live, and playing to full houses across Britain and Europe, as well as at the Reading Festival.

Back in Scotland, the band is now so huge that open air dates are almost the only feasible way for them to perform. Last year they played before 50,000 on the banks of Loch Lomond and the show sold out before any of the supporting acts were announced. But before that, they took a Big Top tent around the Western Isles in a short tour which took them most loyal fans a chance to see them at close quarters. Last year's 'Heartsummer' EP made the national top 30, following the 'Big Wheel' album, which shot into the chart at No.4.

Runrig's success should know no bounds, although quite what happens to their country now is another matter.

THE AEOLIAN HARPS - MAKING HISTORY AT GLASTONBURY

Those of you who were blown away by the Aeolian Harps at the last festival will be pleased to hear that they're back!

This time they will be playing from the top of the pyramid stage.

For the uninitiated, Aeolian Harps are stringed instruments played entirely by the wind. Aeolus, after whom they are named, was the ancient Greek god of wind and storms.

The instruments enjoyed great popularity throughout Europe from 1550 until the beginning of this century, since which time they have been rarely heard.

Originally they were made from wooden sound boxes with gut strings stretched across them. Roger Winfield has re-designed them using frameworks strung with metal strings and fitted with specially developed technology that will amplify even the gentlest of breezes.

The instruments used at this year's festival are all made from British larch by sculptor/guitar maker Jonny Kinkade. They are strung so as to encompass the entire musical spectrum from deep bass to high soprano, the result is an amazing tapestry of sound that reaches deep into the soul.

Roger Winfield's work can also be heard on the album "Windsongs" currently receiving critical acclaim from many differing sources.

This will be the first time in history that so many people will be gathered together listening to nature's music.

Let's hope that Aeolus sends us some good breezes!

THE SAWDOCTORS

The Galway area has always been famous for its wealth of traditional music, but a more rowdy variation on Connemara's bar-room entertainment has occurred over the last few years. The Stunning had a number one album in Ireland in 1990, and The Little Fish are headed in that direction, while The Waterboy's endorsement of Spiddal has turned the place into a Mecca for raggle taggle fans.

But The Sawdoctors are by far the most celebrated of the new West Coast breed. Coming from the cathedral town of Tuam, but baptised in The Quays bar in Galway, The Sawdoctors has humour and a rough-house folkie style that's taken Ireland (and the Kilburn National!) by surprise.

Near the end of '88 they started getting noticed outside their own patch, and a subsequent tour with The Waterboys took them around Ireland and the UK. Mike Scott produced their first single, 'N17', a song about the leaving of Galway related in a typically laugh-along way. But it was the follow-up, 'I Useta Lover' that set the madness in motion.

The record was eight weeks at number one in Ireland, and became the favourite closing song at discos. Wedding bands started to perform it, and religious leaders felt compelled to comment on the lyrics which mentioned an excitable, undersexed young fellow eyeing up the girls' behinds at mass! The roaring, knees-up tempo was influential elsewhere; Mike Scott admits that he unconsciously nicked some of the song's ideas for The Waterboys' 'A Bang On The Ear'.

The Sawdoctors insist that the sardonic element is only one side of their music, and that we should expect 'normal personal' records in the future, alongside the funny stuff. "Humour is part of us, and it's the first thing that catches people's attention,' says guitarist Leo, "but we write for every mood."

“Everyone knows that Nick Cave is thin...but no one has any idea quite how thin Nick Cave is. He doesn't appear to have a stomach. His legs seem connected directly to his chest. His arse appears to point *in*. At one stage he gets up and walks over to the mini-fridge, standing side on, and you think, Oh will you just *cut* that out? It's so unnecessary.

The vision of Nick Cave. June 1992

The Miles Davis of techno. The Mozart of the electronic dance. The Lord Lucan of the 808. The digital Debussy... Derrick May is a man whose reputation precedes him.

Derrick May, godfather of techno. July 1992

Up ahead there's a drunken figure trying to wrench open locked doors... “Wezha *ge-e-entsh*?” he croaks plaintively, eyes wide and trusting and yet nowhere at all. It is Shane MacGowan. When you're Shane MacGowan, presumably, the gents is anywhere you want it to be.

Backstage at the Rollercoaster tour, Brixton Academy. June 1992

There's something odd about Andrew Eldritch's speech. It's something self-conscious. He's trying too hard. When he makes a joke he goes 'erm!' at the end, just like Jimmy Tarbuck...

The truth about Andrew Eldritch. May 1992

JULY ISSUE OUT NOW!

As Kylie switches from demure Ms Melbourne to 500 megaton sex warhead, she sings snatches of ‘Movin' On Up’. Bobby slouches determinedly, his method rock ’n’ roll persona firmly in place. They roll about on the four-poster bed for the camera. They vogue around the couch. Kylie vamps it, Bobby camps it. Jesus creeping Christ, they're *kissing*. Stitch that, Michael Hutchence.

Bobby Gillespie meets Kylie Minogue. June 1992

“Pop music is like vegetables,” explains Pete Wiggs. “When you're young, you're really picky about vegetables, but when you get a bit older you get sensible and realise most of them are really good.

“And then you eat them all.”

Bob Stanley is impressed. “That's a brilliant analogy. And Neil Young is the swede of the music world.”

Pop and nutrition with St Etienne. June 1992

The lines that connect The Sugarcubes to each other do tend to get rather crossed. Thor is married to Magga and they have a daughter called Sunna. But Thor is also the father of Sindri, Björk's son whom he sired when the Icelandic Government promised him a pair of contact lenses for doing so. Magga's offspring looks like a miniature Magga, and Björk's like a scale model of Björk. Adding to the confusion is the fact that Einar and Braggi are married. “It's not a homosexual marriage,” as Einar puts it. “It's a marriage of *friendship*.”

Unravelling The Sugarcubes. March 1992

After a gig in south Holland, the Levellers posse heads for their old stamping ground, Amsterdam...

Dutch person: “Want you some drugs, yes?”

Band and crew: “YES!”

The Levellers' European tour diary. June 1992

Fully equipped with Senseless Things essentials of stereo, videos and computer games, the tour bus trundles on... Ice T booms from the speakers and the rain rattles on the roof as Cass gets so angry with The Immortals that he flings the Game Boy away.“They'll write it on my grave,” he mutters. “He never got past Level Five.”

Grim times with Senseless Things. June 1992

***Select:* talking loud, saying something**

The mayhem... the spectacle... the warm lager... don't miss

SELECT'S MASSIVE GLASTONBURY SPECIAL IN THE AUGUST ISSUE, OUT JULY 10

Smells like green spirit...

THE BLUE AEROPLANES

Should a passing Martian want to flick through the back pages of rock and get a handle on its future as well, he could do no better than join the queue for a Blue Aeroplanes show.

They're all here: the melodic 12-strings, big riffs and power. The energy, excitement and surge. A dancer (long before Bez), art and heart, thrills and spills.

The Blue Aeroplanes took off in 1982 in their native Bristol, fronted by Gerard Langley in omnipresent shades, trailing sheets of paper with poems written on them. Part Velvets, part Auden, always mayhem, they challenged the then fashionable idea that guitar music was dead. And they stuck to it for seven years through a succession of always interesting albums which never quite gelled.

The Blue Aeroplanes seemed destined for cult status. For a start, there were too many of them - at least seven, often more, and the line-up seemed to change wholesale every year. A 1988 retrospective 'Friendloverplane' featured 20 past and present players and a ridiculous array of styles - folk, rock, pop, stripped down, souped up, garage noise. Too much, man.

But from then on, although there were still personnel changes, the sound matured. On 1990's 'Swagger' they always sounded like themselves, no matter what they were trying to do. And on last year's 'Beatsongs' - cut in L.A. - they came into their own. Sensitivity, eight-minute rockouts and sterling tunes all under one roof, from the heart and truly wild.

Beg them to play their rumbustious, anarchic Tom Verlaine cover 'Breakin' In My Heart' - and hope that Tom comes over to join in. The Blue Aeroplanes have beaten the odds, and those who had them down as 'arty', 'pretentious' or 'cult', to take their rightful place at the top table. New waxing out soon.

THE BREEDERS

With the notable exception of Electronic, supergroups have never enjoyed the highest of creative reputations. But whilst The Breeders will never be accused of possessing that complacent air of mutual back-slapping which pervades many collaborations, such an exotic pedigree does have its practical drawbacks.

In order to make the video for their recent single, 'Safari', chief-Breeder Kim Deal had to take a break from touring North America with The Pixies as guests of U2. It was filmed in her hometown of Dayton, Ohio where she joined up with identical twin sister Kelley, Spiritualized drummer John Mattock and Josephine Wiggs. The line-up was completed by ex-Throwing Muses guitarist Tanya Donelly who is also putting the finishing touches to the first EP by her new band, Belly.

For a group of such varied backgrounds The Breeders have a remarkably cohesive sound. 'Safari' is one of four tracks on an EP which combines Kim's coolly assured vocal put-downs with some fine slabs of noxious guitar attack. It also contains the band's highly individual re-working of The Who classic 'So Sad About Us' and is a prelude to their second LP which is currently scheduled for an autumn release.

CHRIS WHITLEY

A native of Texas, Chris Whitley grew up listening to the blues sounds of Muddy Waters and Howlin' Wolf - so you can bet he'll be checking out Buddy Guy this weekend.

His own music, composed and performed on a National Steel guitar, leans to the blues in terms of its intensity and emotion. As he says: "When I listen to Miles Davis or John Coltrane, I hear a lot of blues. They're not playing blues a lot of the time, but it's in their music. That's a place I'd like to try and get with mine."

Chris learned guitar in a log cabin in Vermont (honest!) and first heard the dobro on a Johnny Winter album. He learned how to play it, and has stuck with it ever since.

He's played around the world, from NYC to Belgium, and was noticed in the Big Apple by Daniel Lanois, of U2 and Robbie Robertson production fame. Chris recorded his album 'Living With The Law' at Lanois' New Orleans studio, using some of his band. There's a mournful, elegiac feel to much of the album - and with titles like 'Dust Radio' and 'Big Sky Country' what other mood could there be? Simple, direct and with emotions that cut to the bone, it's as fine an advert for the preservation of the National Steel as you could hope for.

TELEVISION

Third albums are notoriously difficult to make - but they usually don't take as long as 14 years. Television split in 1978. Now they've re-formed, and the third album, which they started work on before parting, is on its way.

Guitarist Tom Verlaine, so wrapped up in words that he took the surname of the 19th century French symbolist poet, formed The Neon Boys with bass player Richard Hell in 1973 and changed the name soon after. Both had strong personalities, and Hell eventually quit, going on to form the Voidoids and star in a couple of movies. He wasn't the only member to leave: guitarist Richard Lloyd walked out a few times, but came back. Maybe great guitar groups are just highly strung.

The 1975 debut single 'Little Johnny Jewel' came in at eight minutes spread over two sides. It heralded the arrival of a strikingly original band, guitars of crystal, opaque words, and a rhythm section that never got the credit it deserved for its determined lack of convention.

Television were part of the CBGB's scene, although their direction and technique were a million miles removed for their peers. All they shared with Blondie, The Ramones and Talking Heads was that each, in their own way, was an innovator.

The band cut some tracks with Brian Eno in 1976, but an unhappy Verlaine said he wanted a more commercial sound. They signed to Elektra and brought out 'Marquee Moon' in 1977, an album which remains the most startling of debuts. In the midst of a clutch of releases from punk bands who were only just finding their feet, this shone through. From the ghostly cover shot by Robert Mapplethorpe through to the final dramatic cries on 'Torn Curtain', there was no mistaking the class of this record.

UK live shows saw Television dubbed as the Ice Warriors, cold, clinical and other-worldly - but if you had spent most your nights watching Eater and Chelsea then this certainly would seem like music from another planet.

'Adventure' contained melodic gems like 'Days' and the haunting 'Carried Away'. On its own terms, it was a success, but the inevitable critical backlash had set in. After a six-night stint at the Bottom Line, the band broke up. Verlaine commented that Moby Grape had split on a full moon, so it seemed a good idea for Television to do likewise. You wouldn't have caught any other band of the era namechecking the Grape.

Since then, Tom has released a string of excellent solo albums, with Fred Smith playing on most of them. Richard Lloyd has also produced his own records and Billy Ficca has been kept in gainful employment on the drums. But Television was always greater than the sum of its parts. Time to pull down the future with the ones you love.

THE LEVELLERS

The music fashion pundits forgot the rowdiness potential of traditional British rhythms and acoustic instruments just as soon as most of them forgot that bunch of London Irish boozers that interested them in it to start with.

The Levellers took them all by surprise. Up from the netherworld of squat gigs and the pub circuit, tried and tempered by more European work than they could manage (and that's saying some!), they were a force to be reckoned with before the press got the lid back off the box marked scumbag anarchist convoy folkies into which they'd been unceremoniously consigned. Singles and albums selling on word-of-mouth and a few rave reviews charted among the indies without the hype usually associated with that process, but it took the second LP, 'Levelling The Land' entering the proper charts at 14 to wake most of the media to the phenomenon that had happened without them.

"None of our songs are traditional," lead vocalist/guitarist Mark points out to those who haven't got the message yet. "They're all about today. It just started with an acoustic guitar because it's the cheapest instrument you can lug about. We draw on some Celtic influences because it's a good source, but we're a very English band. Every country does have roots worth using." Therein fall most of the lazy comparisons with the Pogues or the largely lacklustre New Roots electric English bands. Surely this is part of the folk process as it has always gone on, whether or not The Levellers annoy purists with their amphetamined jiggery. Their use of fiddle, mandolin, banjo, harmonica, as well as electric guitars, to re-jig songs in the traditional modes of political protest and rebel rabble-rousing is half-and-half folk and punk, a damn fruitful combination.

The Levellers' spirit and their considerable energy, onstage and off, has a lot in common with the values that started this very festival over twenty years ago - a lot of hard work inspired by the ideal that it's possible, preferable too, to give people something you're proud of and believe in absolutely. It's this dedication that has won and kept them legions of fans. It can need stirring up, if you need to shake a leg to a sound that echoes in the deeper corners of the indigenous unconscious (et...), you know where to be.

FISHBONE

Metal, funk, soul, rap... Many have tried but few have succeeded in fusing these diverse musical genres quite like Fishbone. And in this post-Nirvana world, all the old rules about who should play what have been dumped unceremoniously. Bands like Bad brains and, more recently, Living Colour have blazed a trail for black musicians who want to escape the commercial straitjacket of soul and rap. And the emergence of the "Funk-Metal" movement, stretching all the way from the hard funk of the Red Hot Chili Peppers to the more melodic style of Extreme, has revealed a willingness on the part of traditional rock audiences to embrace more diverse approaches.

But this is no mere bandwagon-jumping exercise on Fishbone's part: it's born of their own formative experiences. The band first got together in school back in 1979 when they were bussed from the violent streets of South Central LA to the predominantly white San Fernando valley in a crude attempt at desegregation. After initial ugly episodes of racism, the two tribes began to mix. "It got to this point where time went by and we began to understand each other's culture and were able to relate to each other." recalls keyboard/trombone player Chris Dowd. "They played us Rush and we played them Funkadelic and it was cool."

Fishbone soon earned an enviable reputation on the LA club circuit and were signed to Columbia Records in 1985. An EP ('Party At Ground Zero') and two critically acclaimed albums ('In Your Face' and 'Truth and Soul') followed, but it wasn't until the release of their latest, extraordinarily accomplished collection. 'The Reality of My Surroundings', that the eclectic seven-piece really hit their stride. As its title suggests, this is a passionate, angry and occasionally hilarious account of life from the fishbone perspective, served up with scorching metal guitar and swinging James Brown horn lines.

But it's in the live arena that Fishbone continue to excel. Their incendiary one-off shows at the Astoria last year was a field day for the touts, who were reportedly charging £100 a ticket. Not bad for a band who have yet to see the inside of the top fifty. And the gig itself was so hot that vocalist/saxophonist Angelo Moore stripped right down to, well, nothing actually.

Fishbone's secret? "This ain't no Bobby Brown, it's not a rap group... We *play* our music," asserts guitarist Kendall Jones. "We produce it ourselves. It comes from our souls. This ain't something that's sampled from somebody else's stuff. This is our music."

CARTER USM

The Stones had a clash on a garage wall: the Pistols swore at Bill Grundy: and Carter nobbled Phillip Schofield, live on TV. Infamy, sweet infamy. The doyens of the indie scene became top tabloid fodder last autumn when Fruitbat swung out at Mr Technicolor Dreamboat, thus hastening the Top 40 destiny which was theirs by right.

But overnight sensations they were not. Jimbob and Fruitbat made a few perky pop songs as Jamie Wednesday between '84 and '87 before they metamorphosed into the two-man wall of sound that is Carter USM. Then they embraced the joys of sampling and big grooves, but shunned the world of 'dissing' for sharp, cynical wordplay and a dash of cutting social comment.

The world, as its wont, took little notice until the butt end of 1989 when the second single, 'Sheriff Fatman', a lacerating look at landlords, came out on Big Cat and caused more than a mild fuss at scuzzy ballrooms and alternative niteries.

Carter were gaining sales through the rather unfashionable method of playing gigs - hundreds of them. Audiences in towns from Hull to Bristol could have put them down for a local band because they always seemed to be playing somewhere nearby. And this approach paid huge rewards (Well, a few quid) when debut album '101 Damnations' soared up the indie charts.

Carter were, and are, a 'people's band' (yeuchhy phrase); on their new single 'The Only Living Boy In New Cross' (Paul Simon, eat your heart out) they lay claim to 'The gypsies, the travellers and thieves . . . the grebos, crusties and you and I' which takes care of just about everyone.

Back to 1990, and Carter scorched wunnerful radioland with 'Rubbish', then laid into alcohol abuse with 'Anytime, Anyplace, Anywhere', for which they moved to Rough Trade.

Topicality reared its head when 'Bloodsports For All' was banned as its release coincided with troop manoeuvres in Iraq: not that it was even about the war, just racism in uniform. However, the band's rise continued: '30 Something' made the album top 20 (proper charts this time) and the duo struck up a friendship with EMF, touring the States with them later in the year. Carter were the big hit of last year's Reading Festival and then came the Schofield Affair.

The harm this wrought their fragile career is hard to count. Forced to appear on Top of the Pops, crashing into the charts with a rereleased 'Fatman' and 'Rubbish' as well as the new 'After The Watershed', and now with the legendary difficult third LP, 'The Love Album' and 'Only Living Boy' moshing the charts as I write.

All of course, is not entirely sweet. 'After The Watershed' included a quote from 'Ruby Tuesday' (a track by that infamous wall-slashing band mentioned at the start of this piece) and, as the lyrical sample is now in the hands of m'learned friends perhaps it is inappropriate to comment on how much nonsense the whole business is. Still, at least we've managed to tell the Carter history without mentioning Mr Brits, that great Carter fan, Jonathan Ki....

SHAKESPEAR'S SISTER

Two songs have, between them, spent six months out of the last twelve at the top of the nation's charts. One was Bryan what's his name, the other was 'Stay', the high melodrama vamp-it-up anthem from Shakespear's Sister.

The video pits Siobhan Fahey and Marcella Detroit in a life-or-death battle, heaven and hell tussling for the soul of a rather wan young man. It's that opposites attract approach which is at the heart of the band.

For a start, there's the voices. Siobhan's has all the bottom end, while Marcy can hit a four-and-a-half octave range. And there's the backgrounds: Marcella grew up in Detroit, soaking up the sounds of Sly Stone, George Clinton and heavy R'n'B, while Siobhan was glamming it up with T.Rex and Bowie.

The band does not fit any snug 'women rock' category, and it is very much to Siobhan's credit that she has emerged as an artist in her own right rather than as 'the one who was in Bananarama' or 'the one who's with the bloke from Eurythmics'. Marcy also has a strong songwriting record, penning for Clapton, Chaka Khan and Belinda Carlisle.

Shakespear's Sister's first album, 'Sacred Heart' was boosted by the Top Ten hit 'You're History'. Those who'd expected a second helping of Banana custard were surprised by its gruff, distinctly unfrothy approach.

The album showed the beginnings of a fusion between the women's two styles, and was as intriguing for the moments when they clashed as when they complemented one another.

The second album 'Hormonally Yours' saw the writing style mesh. The record was born on an eight-track in Marcy's home in L.A., where the pair worked diligently on perfecting their style. Both became pregnant while making the album, which accounts for the title and the mood swings across the tracks.

Rather than go with a big name, middle of the road producer, Siobhan and Marcy sought out Alan Moulder, who's worked with the Mary Chain, Ride and Depeche Mode - as well as Glastonbury acts Curve and Lush - which gives the album a fresher feel. A lavish, theatrical record, it reflects the larger than life image both Marcy and Siobhan like to play with on stage. Sassy, sharp and sometimes provocative, this band shows that women can be glamorous while remaining in control of their music and their image.

LOU REED

himself and with Warhol. This
Magic And Loss' follows the stages in
erson deals with bereavement, again
the usual boundaries of rock'n'roll

is hardly a rock band on this bill that
owe something to Lou Reed. Feedback,
ngs, weirdness... been there, done that,
e it better. Now he's showing that
old need not mean growing stale. He's
the golden touch - and his UK tour this
nd him more relaxed, and with the best
's had in, say, 25 years.

VAN MORRISON

A veteran who remains a shining light to all young pretenders who would dare follow in his footsteps Van Morrison has been on the road since his teens. Yet he shows no signs of sinking into easy formulae or predictable work patterns. Morrison is one of the few who can claim to have joined the select group of performers who refuse to compromise and constantly add to their innovative canon of work. King of Soul James Brown, voice of a generation Bob Dylan, blues masters John Lee Hooker and Howling Wolf, jazz greats like Charles Mingus and Miles Davis; Van Morrison stands proudly alongside these frontiersmen. Having proved himself an effortless master of every area he's worked in Morrison is now a singular, unique presence on the musical landscape.

Immersed in a musical background as far back as he can remember Van Morrison first came to prominence as the firebrand lead singer in Belfast r&b outfit Them. 'Gloria', written while he was still a teenager, soon became a standard. When Them split, Morrison took an exalted, wholly original step outside the rock world with 'Astral Weeks' a classic album of loss and redemption, introducing the many themes that would feature in his future work.

During the '70s Morrison based himself in America embracing and transcending the traditions that inspired him. Gradually refining and developing a mixture of jazz, blues, religious and literary insights he created a unique mystical hybrid coined Celtic Soul which flourished on landmark albums such as 'Moondance', 'St Dominic's Preview' and the superlative double live album 'It's Too Late To Stop Now'.

With the dawning of a new decade Morrison signalled the dawn of rebirth that had been and would continue to be a constant in his work with the albums 'Beautiful Vision' and 'Inarticulate State of The Heart'. Whether interpreting William Blake's Songs Of Innocence And Experience on 'Sense Of Wonder' or paying tribute to the Northern Irish folk songs which featured on his collaboration with The Chieftains 'Irish Heartbeat' Morrison's interpretative powers were irrefutable.

Celebrating 25 years in the recording industry with a new contact at Polydor and the release of the critically acclaimed 'Avalon Sunset' Morrison's musical odyssey continued to inspire, surprise and delight whether working with pop idol Cliff Richard, '60s r&b contemporary Georgie Fame or childhood influences like Jerry Lee Lewis and John Lee Hooker. Feted and celebrated by new generations that included everyone from The Pogues to U2 from Sinead O'Connor to Bruce Springsteen, Van did not rest on his laurels but continued with his prodigious work rate. If anything 'Enlightenment' his second record for Polydor was an improvement on 'Avalon Sunset' producing the classic hit that got away 'In The Days before Rock n Roll' and songs that turned into live epics of soulful uplift and dramatic heart stirring such as 'It's Too Quiet In Here'.

Since then the startling range and unending facility Morrison has to turn new departures in his music has been seen and heard on a 'Greatest Hits' collection, a BBC Arena documentary and the double album 'Hymns To The Silence'. Now with a new road band Morrison has once again turned around and refreshed his songs both old and new. With such a legacy to draw on the one thing you can expect from today's performance is the unexpected.

MORRISSEY

In one of the most-shown video clips on TV, a well-known rock star, smile all over his blue collar face, has to fend off the attentions of an ardent female fan. It is Bruce Springsteen, playing 'Rosalita'. But last year, all across the USA, that scene was repeated hundreds of times a night. The man having his flesh pressed was Morrissey, more English than rain, the most unlikely of pop gods.

Morrissey is the fan who made it. Enslaved by pop music from an early age, he is now at the heart of others' obsessions, a position he says he feels honoured by. His early passion for female vocalists flowered into a full-blooded affair with the New York Dolls whom he, rightly, believes could have changed the course of music had they been recognised at the time. As it is, the Dolls were a formative influence on punk, and Morrissey was one of those who would watch the Pistols and Buzzcocks at Manchester's Electric Circus and go off to form his own band, which itself influenced a generation.

It would be pointless to chronicle in this brief space the rise and fall of The Smiths, who played one glorious show here in 1984. Sandie Shaw, in her recent autobiography, says that it was a band 'truly for the people and of the people'. The Smiths became starts on their own terms, not succumbing to promo videos until somewhere around their ninth single, and resurrected guitar music. They were a celebration of and for their fans, which is as good as anyone gets.

However, by the time of their final studio album 'Strangeways Here We Come', the cracks were apparent. Most of the band were in their early 20s, Morrissey a few years older, and the pressures and temptations of fame had taken their toll. Amid much name-calling, they split.

Morrissey was quickly tarred with the brush-off that he was nothing about Johnny Marr. Holed up in the Wool Hall studios, not too far from here, he set about a new album with producer/collaborator Stephen Street and assorted musicians such as Manchester legend Vini Reilly. The album they made was 'Viva Hate', a splendid retort to the critics, spearheaded by the 'Suedehead' single. It was followed by a series of smallish gigs, including one where 2,000 fans indulged in a near riot of adulation.

'Viva Hate' made most critical top fives for the year, and sparked America's strange fondness for the most English songwriter since Ray Davies. Over here, trouble brewed over the follow-up, which was aborted and replaced by a compilation 'Bona Drag', featuring the singles which stormed into the charts and then crashed out again just as fast - airplay for tracks like 'Ouija Board' was never going to be in heavy rotation with Smashie and Nicey.

When 'Kill Uncle' finally appeared last year it was received with decidedly mixed reviews. But Morrissey the touring artist was unassailable. With a band sporting quiffs as good as his own and an audience that gave new meaning to the word devotion, Morrissey jumped, fell, shimmied and sang around the country, making Paul Weller's 'That's Entertainment' his own into the bargain.

The boy with is own private idols is now the man become teen star. What is important about Morrissey is that he articulates the surrender of self to music which is a key part of life, but which is a love that dare not shout its name. It's a phase he's never grown out of, perhaps it's why he's so adorable to so many.

KIRSTY MacCOLL

The daughter of the late folk revivalist and singer songwriter Ewan MacColl, Kirsty has long since established a reputation and career of her own. It would be sometime before the young Kirsty came to know and participate in the folk songs that made her daddy famous, growing up with a varied diet of pop music, everything from The Beatles to Frank Zappa. Kirsty first made her mark as a writer with 'They Don't Know' (a hit for Tracey Ullman) displaying her facility for classic pop romances. As a back up singer and vocal arranger she worked with a wide range of artists - Talking Heads, The Smiths, Robert Plant, Happy Mondays and Simple Minds. It was while working with the latter that she met and married her husband producer Steve Lillywhite.

When Kirsty hit the top ten with a fine version of Billy Bragg's 'A New England' her career seemed to be about to take off, but her record company went broke and it was a while before she re-emerged. When she did it was as one half of a duet on what became one of the standout Christmas records, The Pogues 'A Fairytale Of New York'. With her 1989 solo album 'Kite' Kirsty showed that she could match the teen ballads of her early years with a new found maturity and strength.

Kirsty's most recent album 'Electric Landlady' continued where 'Kite' left off utilising woolly string, brass and percussion instruments instead of the fashionable but emasculating synthesizers and keyboards. However, the dance mix of 'Walking Down Madison', composed with former Smiths guitarist Johnny Marr, showed that when the technology was called for she was a thoroughly adept and versatile exponent. MacColl hasn't cut her career to suit passing fads and her honesty and determination continues to shine.

YOUSSOU N'DOUR

Senegalese superstar and sole owner of a world-class larynx, Youssou brings the past and present of Africa together in a set of power, style and no little magic.

Youssou is, on his mother's side, a griot, one of the hereditary professional musicians of western Africa. These 'praise singers' perform at ritual ceremonies and work under the patronage of wealthy families, keeping their history in song and verse. Youssou's earliest musical experience was at such ceremonies and by the age of 12 he was singing on stage. By 15, he was a nightclub star.

The most popular music in Dakar in the early 70s was salsa, and, as in most of West Africa, U.S. and Latin music was much preferred to any indigenous sounds. This changed when Youssou teamed up with the Star Band and began to adapt his knowledge of traditional Wolof music to the beats of the clubs.

By 1981 he was a big star in Senegal and could put together his own band to play his own music. The Super Etoile De Dakar was the result. Youssou stuck to his roots by singing in Wolof while the music mixed traditional percussive polyrhythms with bright horns and modern keyboards. It was the perfect sound to attract an audience hungry to restore its own culture without ditching all the inventiveness of American and South American styles.

Youssou's style, 'mbalax', has at its heart the tama or talking drum, bubbling underneath a rich texture of sounds and giving it a distinctly Senegalese identity. Western audiences began to take notice with the release of 'Immigres', dedicated to Senegalese taxi drivers in Paris.

The next album 'Nelson Mandela' got a worldwide release, with Youssou sticking to the old griot role on the title track by explaining the circumstances of Mandela's imprisonment and singing in English for the first time on the old Detroit Emeralds hit 'Rubber Band Man'. Youssou played a Womad festival in 1986, which drew him to the attention of Peter Gabriel, who asked him to record with him and open on the 'So' tour around the world.

Youssou also played on the Human Rights Now! tour and recorded 'Shakin The Tree' with Gabriel for his album 'The Lion', on which the mix of driving rhythms and sharp production showed how much more global his music had become. 'Set' (1990) showed a further maturing of the sound. Youssou is now rumoured to have signed for American film maker Spike Lee's new label. Record sales have yet to match the early predictions that Youssou would be Africa's Bob Marley, but he has now created a worldwide sound with a worldwide audience.

BUDDY GUY

If the music is the blues and the city is Chicago, then the guitarist has to be Buddy Guy.

Hendrix is reputed to have cancelled a gig to catch Buddy at a club and tape the show: Clapton, Beck and the late Stevie Ray Vaughan have all cited him as The Man. And he's here.

Born in Lettsworth, Louisiana in 1936, George 'Buddy' Guy's first club show in Baton Rouge ended in disaster when he got the sack for playing with his back to the audience - as a showman he's come on in leaps and bounds. After four years pumping out licks steeped in John Lee Hooker and Lightnin' Hopkins, Buddy moved to Chicago in 1957 armed with one guitar and two sets of clothes.

After two days of wandering the streets, he was force fed whisky by a stranger and wound up playing a club. Three days later Muddy Waters came by, fed him burgers, and launched a career.

His live work at the 708 club and victory in the Battle of the Blues in '58 gave him a hot reputation. Session work with Chess included playing rhythm on Howling Wolf's classic Killing Floor.

Like so many of the blues greats, Buddy's live sets were stupendous, while his recorded work was decidedly patchy. Despite cutting the amazing 'Walking Through The Woods' for Chess, the label never released a whole album, claiming that his distorted sound would never catch on. It was eight years before the Stones and other Brit bands proved Chess wrong - and some of today's rockin' whippersnappers should remember this guy had feedback susses before they were born.

From 1965, Buddy played with Junior Wells, producing some of his best recorded work on an album with him on Vanguard. On stage he was still going down a storm, but it was only in 1967 that he quit his job loading trucks to go full time on the road.

He started his own club in Chicago, and also opened for the Stones across Europe in 1970 - Bill Wyman also contributed to an album.

Last year, with blues once again a commercial property, Buddy's 'Damn Right I Got The Blues' had the critics drooling. The album also gave some big names, like Clapton and Knopfler, the chance to sit in with a master.

As with the Inked City, there are a million stories to tell about someone with a career as long as Buddy's - but the only tale that counts is in those long notes. If you want to know what one man can do with a Stratocaster, stay tuned.

RICHARD THOMPSON

With Lou Reed and Buddy Guy on the bill, Glastonbury '92 is doing pretty well for legends and guitar heroes. Richard Thompson fits the bill in both camps. Sixteen albums on from Fairport Convention, he remains critically lauded and commercially unfashionable. Ain't that always the way.

As the architect of the British folk-rock boom in the Sixties, Richard could have been expected to be one of its father figures in the Eighties resurgence. Indeed, both Clive Gregson and Christine Collister have played on his last two albums, 'Amnesia' and 'Rumour And Sigh', as has Simon Nicol, who also featured on many of the 14 before that.

But these days, Richard's songs cover a whole range of styles, from assured rockers, to political sniping and intense ballads. What brings all of them together are the jagged tones of his guitar, usually based on the solid principle that less is more.

Richard's solo career dates back to 1972 and includes a decade's worth of albums with his then wife Linda, including the standout 'I Want To See The Bright Lights Tonight'. Over the period, Richard continued to tour, usually with backing from some ex-Fairports.

After the excellent 'Across A Crowded Room' in 1985, he started to play with American musicians on album for the first time. On 'Daring Adventures', drummer to the stars Jim Keltner (currently with 'supergroup' Little Village), appeared, and he's also featured on both the recent records. Still, if you're a fan, you'll know all of this, and if you aren't, it's time you were.

Like Ry Cooder, Richard Thompson seems at times almost too capable for his own good, a master of all trades and jack of none at all. Perennially touted as 'on the verge of superstardom', he may have to settle for being on the verge of superb.

BILLY BRAGG

praise Billy Bragg for his songs, if not Leeds for their title...

There is still an unfortunate tendency to view Billy solely as a singing version of 'Das Kapital'. He has recorded 'The Red Flag' (superbly) and he's a Socialist, oh and don't forget Red Wedge, but you'll end up with a stereotype version of him if that's all you know.

Over the past year or so, Billy has moved on. The days of the Portastack - have attitude, will travel - are gone. The last album 'Don't Try This At Home' featured a string section. And some of his best songs such as 'Levi Stubbs Tears' and 'Sexuality' (again) just won't fit the one-dimensional man with a message image. Hell, the man's even done a dance mix.

Bragg in the Nineties is still a political animal, but his music covers a wider range. He'll still play the earlier tracks solo, because that's how they work best, but for 'Don't Try This...' Johnny Marr, Michael Stipe and Kirsty MacColl were all brought in to enrich the music.

If you think you know Billy Bragg and he's still a dour, solo, manifesto-waver in your mind, think again. Sharper, brighter, self-mocking, he's the kind of New Lad we need more of. Apart from a Tory election victory and West Ham going down, he looks set to have another good year.

CAPERCAILLIE

The music of Capercaillie has a historical grounding in the Western Highlands of Scotland and a creative life in the state of dreams and rare, powerful emotions. A listen to their recent album 'Delirium' demonstrates that they've got so many gifts to exercise; flowing tunes, beautiful streaks of ambient colour, adventurous players and a remarkable singer in Karen Matheson. A writer from London's Time Out said that her voice is "a secret weapon of extraordinary power, a voice of such beauty and poignancy as to make her delivery in Gaelic almost unbearable."

When the band started off in Oban in 1984, they had no hugely ambitious idea, the plan was merely to provide music for local dances. But like their soul-mates Ciannad on the west coast of Donegal, they found that the traditional music they had unearthed and the fresh settings they found for these tunes was popular beyond their expectations. Albums like 'Cascade' and 'Crosswinds' sparked off an uncommon demand, bringing invites for them to play in places like Canada, Brazil and America. Soundtrack work for the TV documentary 'The Blood Is Strong' was also incredibly fruitful, reaching platinum sales in their homeland.

In 1988, Capercaillie met up with Donal Lunny, who was to produce their fourth and fifth albums. This was the start of a fine partnership, bringing the expertise of Lunny (a man with an amazing folk CV, playing with Planxty, The Bothy Band and Moving Hearts in the '70s, and producing Christy Moore and Five Guys Named Moe in recent years). Capercaillie were sounding more flighty and awesome than ever, covering themes like broken hearts, absent friends and fishing disasters, as well as experimenting with lyrics in English for the first time.

The critical cheer that met the release of 'Delirium' was echoed in Capercaillie's proud part in 1991's festival by Loch Lomond, playing in front of 40,000 people, proving that there's a whole few future out there for Scottish roots music.

ACOUSTIC STAGE

JONATHAN RICHMAN

Love him or hate him, Mr Jonathan 'Roadrunner' Richman has well and truly charmed his way into the rock 'n' roll repository of legends. His entry ticket would have been secure even if the seminal 1975 LP 'Jonathan Richman and the Modern Lovers' had been his only legacy to the world. The song 'Hospital' from that album is already on my list of ten desert island faves in readiness for the summons from Sue Lawley. Subsequent hits and misses such as the chart busting Egyptian Reggae and a string of LPs that span the years ending up with last years' offering 'Jonathan Richman', have consolidated membership of the Jonathan-Richman-Is-God brigade and left the rest baffled, bemused and amused. Since the early days when Richman was hailed as an emerging genius the shy Bostonian has committed slow and gentle commercial hari-kiri, opting instead to become the Charlie Brown of Rock and Roll and clothe himself in an aura of naivete. His style of music and subject matter is most commonly lifted from the great naive days of R'n'R, when all was fender strats, chevvies, surfing pop and Buddy Holly specs. Like all great naifs however, Richman leaves you guessing as to whether he's fodder for the funny farm or a misunderstood genius who we feel might just know the answers to all the secrets. After all there must be more than just flesh, blood and peanuts in a man who can title a poem "I Eat With Gusto, Damn! You Bet'.

BABA YAGA

The Wall is well and truly down: now musical barriers seem to be following it into oblivion. Baba Yaga are a genuine rarity, a merger of one Hungarian rock band with a Russian folk outfit.

KFT had been playing in Hungary for 4 years, and had also made a visit to the States, when they went to the annual Agrigento festival in Italy in 1990. There they met Karagod, southern Russia folkies with a collection of traditional instruments and a wild stage show incorporating costumed dancers.

Such cross-cultural meetings are less than rare these days, but the result of this one was, and is, unusual. Where there were two bands, there is now one, playing rock music but using traditional Russian instrumentation as well.

Throw in an English guitarist and singer, who used to manage KFT but has now assumed an even more important role, and you have a real blend of the new Europe.

The band's German office promises a 'Puszta Pogo Version' of 'Back In The USSR', so at least one number will be familiar. As for the rest...

BARENAKED LADIES

Toronto's own 'acoustic hip hop' stars had the distinction of breaking into Canada's top 20 album chart with a self-financed and distributed cassette which has sold more than 50,000 copies.

Neither female nor undressed, the frankly daft name was chosen when the five-piece started as a high school novelty act. The track which got them noticed at home was 'Be My Yoko Ono', a quirky love song.

Sampling everyone from Madonna to the Beach Boys on their acoustic instruments, the band has a goofy attitude, some fine songs and has shown that Bryan Adams is not all that Canada has to offer.

ALBERT LEE AND HOGAN'S HEROES

Albert Lee is the hottest guitarist in country music. Formerly with Heads, Hands And Feet, he was a key member of Emmylou Harris's Hot Band and also played with Eric Clapton for five years. He's a perennial 'best guitarist' poll winner: in short, Albert is the business.

The rest of the band comprises some of Britain's finest rock and country players, and they're now on their tenth tour in four years. Where this band goes, great names follow: Willie Nelson, Clapton and Nancy Griffith are among the stars who have turned up to sit in at their club shows around Europe.

Pedal steel player Gerry Hogan also played with Emmylou's band and with bassist Brian Hodgson in Matchbox during the early 80s. Brian was a member of The Rutles, drummer Peter Baron was in Renaissance and keyboard player Mike Bell played with Live Report.

Individually, the five band members have worked as session players with all the big names from McCartney down. Hogan's Heroes is their chance to kick loose and show a few tricks. They've played all the major European country festivals, and they always get asked back. 'Oozing class' is a very overworked phrase - but in this case it's true.

KATE AND ANNA McGARRIGLE

The McGarrigle sisters began to sing in folk groups in the Sixties in their native Canada and got a lot of attention in the mid-70s as the writers of the Linda Ronstadt hit 'Heart Like A Wheel'.

They got a whole lot more in 1976 when their first eponymous album was released. A homely mixture of ramshackle folk-pop, traditional acoustic instruments and beguiling songs, it was refreshingly different then, and remains so now.

Kate and Anna have made five albums since then, mainly in English, although their 'French Album' was a big hit on the Continent. Their songs have also been recorded by Emmylou Harris, Dolly Parton and others - and there are those who will tell you Kate Bush has immersed herself in their sound.

The UK tour after the first album was less than slick, and live shows are still more spontaneous than most. However, the sisters did use computer technology on their latest album 'Heartbeats Accelerating'.

It was recorded with Pierre Marchand, who has worked with Daniel Lanois, but even a confirmed digital sounds buff like Pierre was converted to the more natural McGarrigle approach to music. The McGarrigles say they don't feel like musicians, and they don't look like stars. But they sound simply, uncloyingly, beautifully sweet.

ALISON MOYET

A brief history... Plucked from Southend R'n'B bands by Vince Clark, Alison Moyet became Alf, and featured on a string of Yazoo hits in the early 80s, dominating the then-new electro-pop field with mega-sellers like 'Only You'. Then she jacked it all in because she wanted to be a touch rockier.

After lengthy contractual hassles, she released the less than rocky but very commercial wine-bar AOR album 'Alf', racked up a few more hits and followed up with the 'Raindancing' LP five years ago. End of Alf, beginning of what seemed for a long time to be obscurity but has now blossomed into a new, more fulfilling career.

Alison is less than enamoured with most of her past. On last year's 'Hoodoo' album she went for a rawer, bluesier feel. This year she's been on the road in the States with a three-piece acoustic outfit. Covering everything from Jacques Brel to Led Zep - and a monstrously fine 'Will The Circle Be Unbroken' - her dates were a triumph.

Now she's bringing the same line-up to Glastonbury, in a short break from recording her new album. The band features co-writer Pete Glenister and the new material highlights Alison the emotional gutsy singer. Expect a few back pages and plenty of strong new material.

BUFFY SAINT-MARIE

In the 60s she wrote 'Universal Soldier'; at the beginning of the 70s came a massive hit with 'Soldier Blue'; in 1980 she wrote 'Up Where We Belong'; and this year she's scored critical acclaim again with her first album for 15 years.

Buffy Saint-Marie's electicism has not helped her career much, but neither has her support for the Native Americans, her decision to live in Hawaii, or taking 15 years off from recording to raise her son. This woman does it her way.

A mixed-blood Cree Indian, Buffy arrived in Greenwich Village in the early 60s. She'd already written 'Universal Soldier', - and she sold the publishing rights for a buck. When she wrote 'Until It's Time For You To Go', she made sure she kept the publishing - once bitten...

Her big British success came with 'Soldier Blue' - by which time she had recorded in Nashville and made the first synthesizer vocal album Illuminations. 'Soldier Blue', the movie, was buried in the States because of its message that the cowboys got it all wrong and the Indians were OK, and Buffy's espousal of the Native American cause also led to TV and radio work drying up. Her response was to set up her own foundation to send Indian teenagers through college. Educate, agitate and organise, as the saying went.

From '76, Buffy spent five years presenting Sesame Street, and won an Oscar for 'Up Where We Belong' the hit from 'An Officer And A Gentleman'. Her new album still carries its convictions - as with the old Bury My Heart At Wounded Knee - and shows that for this singer, activist, writer and, computer buff the fire still burns bright.

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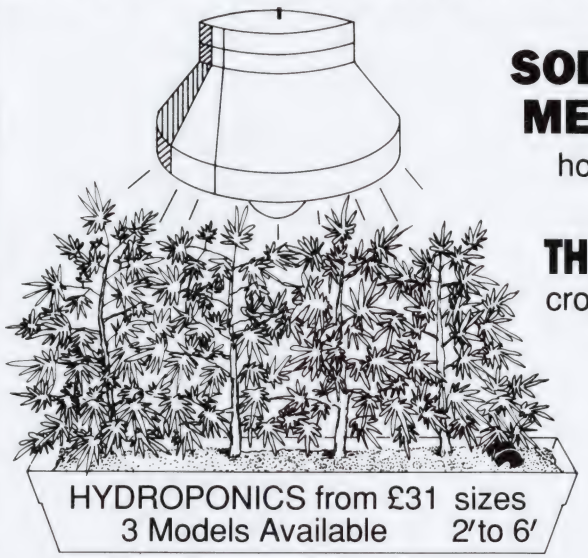

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DISTANT COUSINS

Soulful ballads, some funky workouts and exceptional vocals are the hallmarks of Distant Cousins, a Manchester three-piece whose career has taken on a second life after they first played together six years ago.

As a six-piece they toured the country on their own and with the Bhundu Boys before singer Doreen Edwards became a mother of twins in 1987. The band slimmed down to a three-piece of Doreen, Neil Fitzpatrick and Snuff, recorded an independent album in '89 and have just released their second 'Warm Hatred' on Virgin.

Highlights are the majestic, African-influenced 'My Brother', the tender 'You Used To' and 'Did I', a big groove with a Simply Red feel. The Hucknall connection is not just in that song - the band have supported Simply Red, and Doreen has also provided backing vocals for them. While Doreen's voice is the most striking aspect of the album, it also shows the wide range of styles with which the band is comfortable - and how effortlessly classy their songs have become.

The Cousins are now back on the road for the first time in two years, and will be supporting Lisa Stansfield on tour - great Northern voices seem to like being together.

FAMILY STAND

Family Stand's big UK hit 'Ghetto Heaven', remixed by Soul 11 Soul, gave them the reputation of being a soul/dance band. But that's only one part of this trio's big picture. Like Sly and the Family Stone, they can mix funk, rock, R'n'B and meaty grooves with disgraceful ease.

Living Colour's Vernon Reid guested on latest album 'Moon In Scorpio' and the Stand can pull out the metal/dance stops as well as Reid's own outfit. They'll shift from the rocky 'New World Order' to the rasping funk of 'Plantation Radio' without a blink. The latter track swipes at US radio for forcing conformity on artists, and does it with a sassy wit that's missing in so many message songs. There's also a committed environmentalist outlook to the album that's well suited to this festival.

Musical mainman is V Jeffrey Smith, with lyricist Peter Lord on the keyboards, and a big, ultra-classy band laying down the beats.

Fronted by gospel-trained Sandra St Victor, the Stand are a mighty treat live, reviewed favourably by the metal papers, black music mags and most points in between. Sexy, frantic, funktabulous, a blend of serious funk and party fun, with outrageous costumes to boot, this is a freak out for the nineties, rooted in the sixties.

THE AFRICAN JAZZ PIONEERS

The African Jazz Pioneers have their roots in the South Africa of the fifties, when big bands and zoot suits were all the rage, when the ANC was legal and Johannesburg's Sophiatown flourished.

Musically, it was a golden era. Players like Ntemi Piliso, Dudu Pukwana, and Kippie Moeketsi developed a unique jazz, drawing on South African styles like marabi and kwela, as well as on the American swing Gods - Duke Ellington and Count Basie. The sound was big and brassy, with a solid backbeat that let you dance as wildly as you dared.

In the sixties, things went sour. Sophiatown was destroyed, and its people deported to Soweto. The Riviona trials saw the ANC banned, and Mandela, Sisula and the rest imprisoned. The big bands disbanded.

In the early eighties, Sophiatown-era veterans formed the Jazz Pioneers. They soon went on the road, starting with Alexandra township, then moving with great success to the rest of South African and now the world.

Like their political counterparts, who re-emerged a decade later, they have retained their original sparkle, and have acquired statesmen-like poise and dignity. In an era where "bubble-gum" sounds (cheap tastes that soon fade) dominate South African music, viva African Jazz Pioneers, viva!

NEGROCAN

Negrocan is short for Negro Candombe - Negro being the Spanish for black, and Candombe being the African-derived music of Uruguay.

Candombe is predominantly carnival music, and can be heard blasting out all over Uruguay at every public holiday.

Founder member of Negrocan is Andres Lafone, a bassist from Uruguay who has had considerable success as a session musician as well as with the band. He writes and arranges most of the material, and provides backing vocals as well as some very funky bass work.

Singer Ximena Tascon is a newcomer to the band, and her Colombian roots give it new directions. She specialises in vocals what manage to combine great sensitivity with a strong and earthy toughness, which is no mean feat.

Crucial to Candombe is percussion, with the rhythms performed on three drums called tamboriles. Each plays a basic pattern which entwine brilliantly to give the music its excitement and fluidity.

Negrocan are London-based, and have a busy time catering for the city's Latin American residents, and for the many others who have become willing addicts of the Latin sound. Their appearance here is a welcome opportunity for them to claim yet further victims to some of the most danceable sounds around.

OLODUM

Olodum are an internationally famous samba percussion group from Salvador, the capital of Brazil's North Eastern region of Bahia. Bahia has the country's largest concentration of people of African descent, and a bloody history of slavery and oppression.

The name Olodum is West African, and the group is the most famed of the region's legendary *blocos Afros* - the awesome singing and percussion ensembles that are every samba school's role models and dream.

Though their main sound is the samba, they play merengue, reggae and most of the rhythms of the black New World. The group is strongly Pan-African in outlook. They draw on

the Africanist *candomble* religion for inspiration, run a cultural centre in Salvador, and celebrate militant black heroes from Africa and the Diaspora, thus emphasising band leader Joao Jorge's expressed belief that black people "are as one civilisation, though many as continents and nations".

It is thus an irony that they achieved fame through Paul Simon's "Rhythms of the Saints", with the diminutive white pop star looking his wistful self as they drummed around him on the video.

Olodum's true forte is Carnival. Its twenty members can be found at Salvador's carnival every year, adding their rollicking and militant sounds to the general mayhem. Glastonbury should be the perfect place for them ...

LONNIE LISTON SMITH

The son of a great gospel singer (Lonnie snr. of the Harmonising Four), keyboardist Lonnie Liston Smith has produced some of the finest jazz, funk, soul and r'n'b around.

Brought up around the likes of Sam Cooke's Soul Stirrers, it was hearing Charlie Parker in high school that turned Lonnie onto jazz.

On moving from Virginia to New York in 1968, Lonnie began playing with Pharaoh Saunders, where he developed rich sound textures to complement Saunders's wild tenor sax sound. Then Lonnie played with Miles Davis, including his seminal fusion album, "On the Corner".

A host of further collaborations followed, which included work with Gato Barbieri, and Stanley Clarke.

1975 saw Lonnie's most famous release, "Expansions", a fusion classic that avoided the generic blandness by then associated with the jazz-funk sound. However, the following years saw Lonnie abused by his record labels, who over-produced his sound and removed its edge.

Things picked up recently with the excellent "Love Goddess" and "Magic Lady" albums. Both contain plenty to enjoy for soul and jazz fans alike.

Lonnie continues to be remarkably energetic, with incessant touring as well as studio work. His explanation? "I guess I'm almost possessed".

STEVE ARGUELLES

Innovative is the word most usually applied to Steve Arguelles' drumming. Stripping his kit down to the basics, he achieves more light and shade and approaches his instrument with greater attention to detail than most other current players.

Born in Birmingham in 1963, Steve was a founder member of Brit jazz greats Loose Tubes and works with his own five-piece. He's also created waves in a duo with saxophonist Steve Lacey. That's a pairing which packs an impressive experimental punch.

Steve has worked with, among others, Hugh Masekela, Dudu Pukwana, John Surman ... and just about any of the big European jazz names that you could call to mind.

His band includes brother Julian on sax, Mick Hutton on bass, Kim Burton (accordion) and Stuart Hall (guitar and violin). Their debut album Arguelles goes for a global sound, incorporating English folk, tango and African hi-life guitar in a set of 12 short songs brimful of ideas. Witty, accessible and intelligent it's an album which shows the musicians' strong identification with all the range of musics it encompasses.

Wire editor Richard Cook has suggested that Steve "could be reshaping the drummer's entire role in British jazz", emphasising his search for new approaches to the art. Technically superb but always mindful of his role as part of a band, Steve Arguelles has the imagination and versatility to change that role for good.

CHANCE ELEMENT

An eclectic ensemble with a base in jazz, Chance Element have been around as a three-piece since 1983. Now they are five, with added rhythm power, and their diversity remains their strength.

Sax player Rod Arran's interests include Baroque music and computer sequencing, and his experimental use of pre-recorded tapes has been an important bard of the band's direction.

Martin Speake, also on sax, has played with

Loose Tubes, Don Weller and in quartets with Steve Arguelles, who also appears this weekend.

Keyboard player John Thomas composes film scores and makes innovative use of electronic music in his compositions, while bass player Martin Elliot has been in the Michael Nyman Band for the past ten years. He's also played with the Jesus and Mary Chain and, to cap it all, the Wogan houseband.

Drummer Ralph Salmins is the band's special guest this weekend. He's as versatile as Martin Elliot, with a CV that includes Bob Geldof, Ian Carr and James Galway.

Chance Element blend their incredible breadth of experience into a whole that is more compelling than many of its parts. It is jazz - but you can also hear the pop, funk and minimalist influences that each member brings to bear on the music.

GALLIANO

If you were facing an endless journey in an open-topped Cadillac, with good weather and fine scenery guaranteed, whose cassettes would you make sure were on the dashboard? Galliano would have to be a strong contender.

With serious grooves to drum your fingers on the wheel to, wistful poetry to return to you in snatches in your sleep, and sly, soulful jazz to keep your head rocking in appreciation, they'd be perfect ...

The Galliano project began in London in 1988, as the brainchild of dj Gilles Peterson, Young Disciple Marco, and poet Rob Gallagher - renamed Galliano by Peterson. Crucial additions to the posse were Constantine and Spry, the self-styled headcorn dread.

Constantine's heritage of gospel, reggae, and soul, and Brother Spry's ital mix of skateboarding and percussion opened up new vistas to the already eclectic bunch. As Spry says, "What we offer is a combination of forces, not virtuosos, with an improvising attitude. We want to inspire ..."

With a number of successful tours of Europe, the States and Japan behind them, some wicked vinyl releases, including the single "Skunk Funk" from their imminent new LP, Galliano are looking good. As they would say, "It's Vibetime!"

MOUTH MUSIC

You've almost certainly heard Mouth Music without realising it. Remember that whisky advert where the rich geezer says he wants a bottle, and everyone goes mad trying to get it, passing the precious liquid from helicopter to speedboat, only to have the butler drop it on the way to the table? Well, Mouth Music did the soundtrack, which prompted hundreds of people to ask who they were, and whether you could get their music.

Mouth Music were and are Martin Swan, who is responsible for arrangements, the swirly keyboard sounds, fiddle, percussion, and all sorts, and an assortment of talented Scottish percussionists with a penchant for African drums. Vocals are now performed by Mairi Macinnes, from South Uist. Her first language is Gaelic, making her ideal for the Gaelic ballads which have become a band trademark.

Mouth Music, however, have a healthy disrespect for notions of musical purity, and in their latest release, "blue door green sea", there is even a dance cut, with housey keyboard blips and punchy drum and bass added to the already rich mix. Live they are energetic, creative, and above all unpredictable.

KAOMA

Ah, the lambada ... Latin American dance crazes have hit the world before, from the tango and the foxtrot to salsa, but none have conquered it as comprehensively as the lambada.

Kaoma, who's single 'Lambada' started the current craze, hail mostly from Brazil, but have

members from Cameroon and France. Since 1989, they have sold millions of records all over the world, as country after country has fallen victim to their catchy sensuality, which can inspire lusty dancefloor romance in seconds. The media, of course, have loved it. After all, what hack could resist the opportunity to write legitimately about dancing couples who are not only check to cheek, but are steamily entwined at thigh level too?

Kaoma have now toured the world. They were one of the first groups to visit South Africa legitimately, where, as elsewhere, they met with huge success.

Live, they are fearsomely tight - immaculate musicianship, powerful vocals from lead singer Laolwa Braz, and their renowned dancers combine to produce a stunning stage-show to thrill even the most jaded observer. Spectacular costumes, frightening athleticism and super choreography ensure that the lambada, one of Brazil and now the world's most infectious dances, receives the presentation it so fully deserves.

MARTIN SPEAKE QUARTET

Martin Speake is an alto saxophone player in the Art Pepper mode: his tone is sweet, melodic and light, and his lines full of quirky inventiveness.

A founder-member of Itchy Fingers, he toured all over the world with them, including British Council supported visits to Africa and South America. He played on their first two albums, alongside McCoy Tyner and Stanley Unwin.

After some years with the quartet, Martin decided that it was time to move on, as he felt limited by the nature of their sound, so he formed the Martin Speake Quartet. Following experimentation with various musicians, the present line-up emerged: John Parricelli on guitar, Steve Watts on acoustic bass, and Martin France on drums.

The quartet has gigged all over Britain, including sets at Ronnie Scott's, and has recorded for the BBC. Arranged for the end of this year is a tour of the Philippines and Indonesia, again supported by the British Council.

Their set consists entirely of original compositions by their leader - a motley collection of styles from the tango to blues - but which all have in common a strong improvisational cohesion and a spirited exuberance.

BLURT

Ted Milton, former wild punch and judy man of Stroud, now resident in Brussels, brings Blurt back to Glastonbury for what promises to be a big reunion.

Over 13 years, Ted's caterwauling mix of blues, jazz, ska and literary violence has punished UK audiences and now, through continuous touring, the rest of Europe. This weekend the current trio will be joined by past members and the new album Pagan Strings should be out now. Blurt continue to tread their own path, and it's a volatile, exciting journey. Now playing as much on the jazz circuit as the rock scene, they're just back from Czechoslovakia. Demented are go!

ADRIAN UTLEY

Adrian Utley is a superb Bristol-based jazz guitarist, who many rate as the finest in the country. After an apprenticeship with a band called The Glee Club, and playing with Tommy Chase and organist John Patten, Adrian has mastered a range of styles, from BB King-style blues, to swing, bop and smooth, Wes Montgomery-style classic jazz. The trusted wah-wah peddle tends to receive a useful work-out too.

There is more to his sound than mere collage, however. Adrian blends them with his own version of modern soul, which was compelling enough for the Talkin' Loud label to make him its musical director.

The quartet is made up of Adrian on guitar, John Baggott on keyboards, and the brilliant rhythm duo of Dave Goodier on bass and Tony Orrell on drums.

Expect great versions of tunes like George Benson's "Shadow Dancers" and Miles Davis's "So What", all wah-wah'd up to expose the funk in them you never knew were there. Plenty of original material too, from a performer who just seems to get better and better.

SPACEWAYS

Spaceways are eight musicians from Saturn, they tell us, via Eastville, Bristol, who draw upon the great Chicago freaksters Sun Ra and the Art Ensemble for inspiration in their freewheeling sounds.

Jazz it may be, but staid it certainly isn't. With an expressed intention to "shave the mouldy stubble off the jazz chin", they attack their tunes with an undisguised and sweaty fervour. The band features a five-piece horn section of tenor, alto and soprano sax, trombone, and trumpet, propelled by a rhythm section of drums, percussion and brass.

The latter three lay down the funky backbeats that form the core of the Spaceways sound, while the horn section do their thing - moving from controlled and syncopated big band chords, through Mingus-style orchestrated madness to their final stratospheric destination.

It is a mark of their underlying cohesion that they all arrive there together, and more or less in one piece.

The band have mostly gigged in and around their native Bristol so far (aside from Saturn, of course), but will no doubt soon travel further afield as their infectious blastings gain the wider recognition they so assuredly deserve.

WELCOME TO THE 1992 GLASTONBURY FILM FESTIVAL

This year as you can see we've grown, we now have two huge screens and over twenty films on offer. The idea is to show a more diverse cross section of films, the more well known ones being on the open air screen and special interest and art house movies on the marquee screen, which will run during the day starting at around 2.15pm and running on until 4am. Most films will get at least two screenings.

We should be running some films on Thursday night. Full details of what will be on, will be on display in the film area.

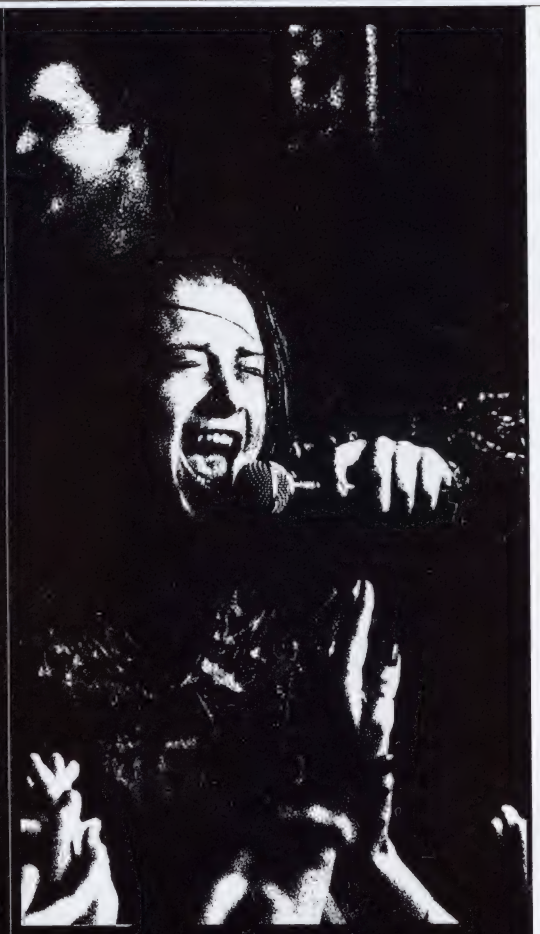
At 2pm and 7pm everyone in the cinema area will be taking part in the Glastonbury Festival Trash Dash. The idea is to keep the festival clean and tidy SO GET INVOLVED. Your help is greatly appreciated, THANK YOU.

The film program for screen 2 has been compiled by the Edinburgh Film Guild, (film society of the year 1992) with special thanks to Syd Kiman and Donald Eunson, and also to cinema Supply and Design UK Ltd for the loan of a pair of spectra 90 B portable 35mm projectors for screen 2 and the stereo sound processor used in screen 1.

BETTY BLUE

Jean-Jacques Beineix's *Diva* was the surprise hit of the 1982 Edinburgh Festival. The film then went on to amaze unsuspecting cinema goers for the following year and a half. Subtitled French movies aren't supposed to be like *Diva*: over this side of the channel we like to pigeon-hole them as serious, elegant, moving and a touch of sardonic. And here was *Diva*, no real story, no social or philosophical points of make, but with yards of glitz, glamour and bravura camera-work. *Diva* was self-conscious style with a capital S.

After *Diva* came the critical and box-office disaster of *Moon in the Gutter*. *Diva*, it seemed, *was* merely flash in the pan. But now, five years later, there is *Betty Blue*, a film which, against all the odds, manages to marry *Diva's* visual energy to a story of real emotion and depth of feeling. So much so, in fact that one critic has evoked the name of Truffaut's *Jules et Jim*, epitome of the sensitive French film-making which once seemed light years away from Beineix's interests.



Betty Blue, the woman who gives the new film its title is passionate, uncompromising and beautiful. In fact, her attack on life has some of the same energy of Beineix's assault on the film world. Betty doesn't know what she wants ... but she wants it now. She wants Zorg, the film's narrator, a pragmatic drifter who paints houses for a living and writes fiction purely for his own satisfaction. And she wants his book published: Betty believes she has met a genius. Refusing to listen to his excuses, she wrecks his employer's car and burns down their bungalow inextricably linking their lives together. At first this means utter happiness for both of them: later as Betty's exuberance turns sour, the mood of the film shifts to tragedy.

THE ICICLE THIEF

To call *The Icicle Thief* a film-within-a-film is to grossly oversimplify this tangled web of spoof, homage to neo-realism and raspberry to commercial TV. Comic writer/actor/director Maurizio Nichetti stars as Maurizio Nichetti, appearing on television to introduce his latest opus, *Icicle Thief*. And though barely recognisable with his signature moustache, Nichetti also stars in his film-within, a sombre black and white post-war drama that owes much to de Sica's classic *Bicycle Thieves*. Much to his dismay, the TV transmission is constantly interrupted by brassy commercials. Electronic havoc ensues.

THE COMMITMENTS

Unlike Scorsese, Alan Parker has never been accused of being overly commercial and *The Commitments* has given him his most enduring success.

Would-be entrepreneur Jimmy Rabbitte is determined to find the Dublin Northside equivalents to Wilson Pickett, Aretha Franklin and Booker T and the MGs and meld them into one monster band. With a bedsit bassist and guitarist in hand, Jimmy dredges up all the musical talent he can muster. Fronting his wannabe muso collective is Deco, a complete plonker who happens to sing like a young Joe Cocker.

RED SORGHUM

Zhang Yimou's visually spectacular film is a remarkable feature directorial debut by the award-winning cinematographer of *Yellow Earth* and *The Big Parade*. Essentially told as a semi-autobiographical love-story between Yimou's grandparents, *Red Sorghum* won the Golden Bear best film award at the 1988 Berlin Film Festival.

The story takes place in the barren wilderness of North China during the Anti-Japanese War of the 1930s. A young bride is carried in her sedan through the wild red sorghum that grows taller than a man all over the area. She has been sold to a 50 year-old leper for a mule. Suddenly, a highwayman breaks out of the sorghum and tries to kidnap her. One of the sedan carriers saves her. But three days later, when she is returning through the sorghum to visit the family according to Chinese tradition, he seizes her for himself. She does not resist.

The leper is mysteriously murdered, and the sedan carrier and the young bride takes over his winery. Trials of strength establish that neither can lord it over the other, but when they cooperate freely together, they produce good sorghum wine.

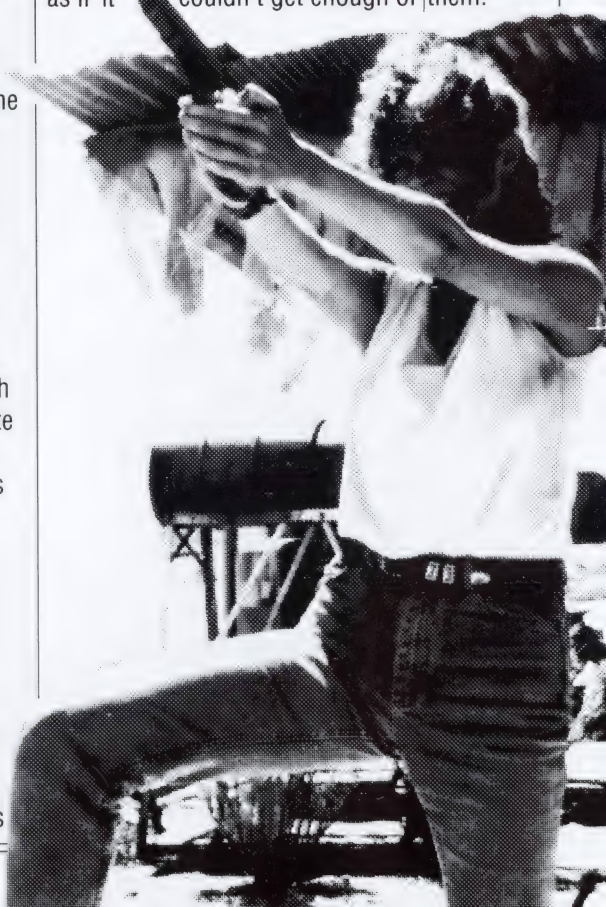
Their idyll is broken when the Japanese invaders arrive. They first cut down the sorghum, and then kill the local patriots. The sedan carrier and the bride band together with the other locals, risking their lives in desperate attempt to assert their freedom. Like the red sorghum that grows again, despite the efforts of the invaders, they refuse to submit ...

DEATH IN BRUNSWICK

John Ruane's offbeat and increasingly dark black comedy stars Sam Neill as the hapless, ageing, innocent Carl. Despite his pious domineering mother descending on him unannounced for an extended visit, life seems to be looking up for Carl; he gets a job as a chef in a rock nightclub and meets, beds and falls in love with the luscious young barmaid Sophie, who thinks he looks like a rock star - an image he works hard on with his Ray-Bans, leather jacket and wrinkle cover-up cream. Then he is plunged into a seedy world of drug-dealing, violence and murder, topped off by Sophie's announcement that she is marrying the boss. Recruiting his long-suffering mate Dave, Carl fights back . . .

THELMA & LOUISE

The heroines, played by Geena Davis (Thelma) and Susan Sarandon (Louise), are a couple of Arkansas women who set out for a weekend in the mountains and wind up speeding through the southwest on the run from the law. The movie, written by Callie Khouri and directed by Ridley Scott, is designed to keep pushing the women farther and farther out there - past the point of no return, into the vanishing point of a vast Western landscape. It's a pretty shameless outlaw fantasy: the feminist justification that the script provides for the heroines' behaviour doesn't make their actions any less preposterous. But you can recognise the crudeness of the movie's narrative devices and still have an awfully good time. The film has the hellbent energy of a cave-in exploitation movie, and it's eventful - it isn't just figures drifting dazedly through alienating landscapes. There's an exhilarating ease and intuitiveness in the way Davis and Sarandon work together, and the camera lingers on them as if it couldn't get enough of them.



DELICATESSEN

In a ravaged French city - possibly in a post-holocaust future, possibly an alternate 1950s - daily life trundles on, and a very French group of apartment tenants concentrate on a very French set of concerns: adultery, suicide, music and, most of all, of course, food, glorious food.

The butcher (Dreyfus) who owns the block has developed a system to support his tenants by hiring odd-job men whom he fattens up, then turns into tasty meats that usefully supplement the lentils that have taken over as hard currency in the starving city. The only

people who remain untouched by this meat eater's corruption are the butcher's saintly daughter (Clapet), a wistful but myopic cellist, and the old man in the cellar who has turned his home into a watery swamp to support the two apparent essentials of French cuisine, frogs and snails. Into this tidily unhappy world comes Louison (Pinon), an ex-clown still grieving over the death of his monkey, and the man whose good-natured decency moves Clapet to finally betray the cannibals to the subterranean revolutionaries.

While Delicatessen has a few bizarre precedents - Eraserhead, Brazil, Life On The Edge, The Last Battle - this is still a delightfully original picture, poised perfectly between farce and horror, with the sinister undertones of much recent French cinema finally coming out into the open in this mainly bloodless but conceptually gruesome item.

A fair bet for cultdom, a lot more likeable than its subject matter suggests, and simply essential viewing for vegetarians.

A STREETCAR NAMED DESIRE

Stunning production of Tennessee Williams' play, with Brando as the animalistic Stanley Kowalski and Leigh as his wistful, neurotic sister-in-law, Blanche Dubois, pressed together in a grim New Orleans tenement. Oscars went to Leigh, Hunter and Malden for their flawless performances, as well as for the art direction-set decoration - but it's Brando who left an indelible mark on audiences. Highly influential jazz score by Alex North.

RIFF-RAFF

Made for the trusty Film On Four slot and given a very limited theatrical airing at the NFT earlier this year, Ken Loach's Riff-Raff was headed straight for its TV transmission date until picking up the International Critics' Award at Cannes and prompting the distributors to re-release it to the cinemas.

Written by Bill Jesse - a former brickie who died just before the film's completion - this is a loosely anecdotal account of the scams, arguments, shoddy practices, good humour and general downtroddenness of a group of labourers involved in converting an old hospital into expensive flats.

The central character (Carlyle) is a young Scot, fresh out of prison and working under an assumed name, and the film switches between the site and his relationship with a no-hope singer (McCourt) who predictably turns to heroin.

There is, of course, *always* a political agenda in a Loach film, but at least this one carefully avoids stressing the situation of its hero, instead letting the audience draw its own conclusions.

While by no means entirely unsuccessful as a movie, Riff-Raff is still basically a TV film stranded on the big screen. And while at its best when simply and effectively stringing stories together, this does ultimately fall a little bit flat towards the end in its melodramatic contrivances to bring about some sort of climax.

AKIRA

Neo-Tokyo, 2019, Kaneda and Tetsuo, two members of a teenage bike gang, stumble across a secret government project to develop telekinetic super-humans in the riot-torn metropolis. Unwittingly they become involved in a terrifying power struggle between Government forces and terrorists to unleash and control the awesome power of Akira, the force which started World War III . . . This long awaited, highly acclaimed film version of Japanese graphic novel artist Katsuhiro Otomo's epic story, *Akira,* provides a roller coaster ride through an apocalyptical future.

Warring bands of hot-rodders speed through a decaying hi-tech landscape. Add terrorism, ESP, sewers and fey sci-fi morals about greed and power . . . the film is a computer graphics showpiece: best at swooping round structures (skyscrapers) and rotating three-dimensional objects (lots of explosions). But it's the hallucinogenic sequences that tell you why it has become a cult.

BOYZ N THE HOOD

A no punches-pulled attempt on celluloid to come to terms with the suburban nightmare that is South Central Los Angeles. Boyz N the Hood stars former NWA mainman, Ice Cube as a would be gangster who is already an ex-con by the tail-end of his teens. Not all of his friends are on the wrong side of the law, however, it is central character Tre (Cuba Gooding, Jr) who through the guidance of activist father Larry Fishburne and the sheer scale of the carriage around him, comes to realise that the drive-by-killing after gang slaying after territorial feuding will never prove a solution to the problems of the neighbourhood (or Hood, for short). Harrowing and ultimately moving, it would be a major achievement coming from any American filmmaker, but as the work of a 22-year-old it is little less than stunning.

THE FISHER KING

When New York radio DJ Jack Lucas (Jeff Bridges) accidentally drives a listener to commit mass murder, his confidence and career crumble. Three years on, he's rescued from suicide and muggers by Parry (Robin Williams), a deranged hobo whose wife died in the restaurant massacre. A former professor of medieval history, Parry has two dreams: to retrieve the Holy Grail, and to win the heart of Lydia (Amanda Plummer). Consumed by guilt,

ROBIN WILLIAMS
JEFF BRIDGES
A good, old-fashioned story of guilt, poverty, love, madness and free video club membership.
THE FISHER KING
15

"IT'S MAGIC!...IT SWEEPS YOU UP ON WAVES OF HUMOUR, HEARTBREAK AND RAVISHING ROMANCE."
Peter Travers, ROLLING STONE

Lucas concludes he can redeem himself if only he can bring Parry and Lydia together. The plot may be wayward, but Terry Gilliam's latest is mostly a funny and exhilarating return to form. Nightmarish and romantic, a partly fantastic study in loneliness, lunacy, despair and violence, it's also spectacularly visual.

HIDDEN AGENDA

A razor-edged political thriller. Ken Loach's *Hidden Agenda* has ignited controversy as one of the most outspoken criticisms of British policy in Northern Ireland to appear on celluloid. An American civil liberties activist (Brad Dourif) is shot dead by security forces while investigating the abuse of civil rights in Northern Ireland. The killing is justified in official circles as the legitimate shooting of suspected terrorist sympathisers. Outraged demands for an immediate inquiry result in a senior police officer from the mainland, Peter Kerrigan (Brian Cox), heading up an investigation into the incident. With the help of the victim's girlfriend (Frances McDormand), also a member of the visiting civil liberties team, Kerrigan begins to expose a mounting cover-up by the Royal Ulster Constabulary, which appears to lead to senior members of the British establishment and perhaps to Margaret Thatcher's office. Echoing the Stalker Affair.

THE SILENCE OF THE LAMBS

Jonathan Demme's serial killer thriller duplicates anti-hero figure Hannibal Lecter's vicious party trick: the movie scuttles inside your head, like a spider over a web. More resonant than supernatural horror and infinitely more psychologically complex than the Eighties slice'n'dice genre. *Silence* sticks close to Thomas Harris's bestseller in keeping a woman - usually the victim figure - at the centre. FBI trainee Clarice Starling (Jodie Foster) has to match wits with imprisoned sociopath and cannibal Hannibal Lecter (Anthony Hopkins) in the hope of extracting information that will help catch murderer Buffalo Bill, busily engaged in kidnapping and skinning overweight girls. Gore is applied sparingly. Demme prefers to keep turning the mental thumbscrews in a sadistic display of controlled technique. Indisputably an instant classic and probably the most intelligent "horror" film ever made, thanks to its feminist stance, irascible reversals - Lecter is the only man to appreciate Starling as an equal - and passionately felt performance.

EDWARD SCISSORHANDS

Once upon a time there was a young director who made two wonderfully imaginative films before really finding the pot of gold at the end of the rainbow with Batman in 1989. Instead of cashing in on his biggest success to date, however, Tim Burton's follow-up is about as far from a mainstream blockbuster as it is possible to get. Instead, Edward Scissorhands is a touching and decidedly left-of-centre fairy tale, and, even from the man who has previously brought you Pee-Wee's Big Adventure and Batman, his most whimsical film to date.

The Edward of the title (Depp) is not a man, but a creation of The Inventor (an all too fleeting cameo from Vincent Price). Edward *looks* human enough, except for one detail - he has scissors instead of hands - and lives alone in a crumbling mansion high above a street of pastel-coloured houses. Kind-hearted Avon lady Peg (a marvellous turn from Wiest) miraculously discovers Edward's hiding place and brings him down to the "real" world, where he is soon embraced by her neighbours when they discover the boy's frustrated scissorhands are equally talented whether shaping hedges or creating outlandish hairstyles. Life is further complicated when Edward falls for Peg's cheerleader daughter (Ryder) and it is not long before the trusting innocent is coerced into committing a crime.

One of the many successes Burton pulls off in this delightfully odd film is to cast his various players against type in this dreamlike world. Anthony Michael Hall, for example, best known for playing the nerd in The Breakfast Club, succeeds in showing a far nastier side in his role as oafish boyfriend Jim, while Winona Ryder brings a delicate touch to her underdeveloped role as the nice girl on the block. It is Johnny Depp, however, who surprises the most, creating a character trapped by his incomplete body, conveying Edward's frustration without many words, his pale, scarred face showing the hurt on discovering that even the gentlest touch with his Freddy Krueger-like blades can cause pain.

Edward Scissorhands certainly has its flaws, dwelling too long on Edward's talent for scissorwork and leaving a number of characters too thinly sketched for comfort. What remains, however, is an ambitious and quite beautifully conceived fairy tale for the 90s.

ROMUALD & JULIETTE

Like Coline Serreau's previous film which Hollywood lost no time at all in remaking as Three Men And A Baby, this one has already been snapped up for recycling. Unlike Trois Hommes Et Un Couffin, however, Romuald & Juliette is so deliciously French that the transplant is likely to prove a risky operation.

Here, Romuald (Auteuil) is the wealthy president of a yoghurt company whose life carries all the trappings of his position: luxury pile, glamorous wife, yuppie children. The bad news is that an unscrupulous plot is afoot to unseat him and his trusted assistant is bedding his wife. How the firm's cleaning lady, Juliette, tumbles to the derring-do and assists Romuald , forms the hart of this plot-packed comedy.

Juliette is played by first-time actress Firmine Richard - black, buxom and beguiling - with a conviction that railroads the basic improbability of the whole thing. She is supported by a charmingly bemused Auteuil and an irresistible brood of kids - five to be precise, fathered by five different ex-husbands. This movie spells romance with a capital R and screwball which a capital S. Suspend all belief and see it.

TRUST

Those who sat through Hal Hartley's fresh, theatrical and painfully comic *The Unbelievable Truth* will be delighted by this second chance to catch up on *Trust,* his second feature. Also starring the lovable, inimitable waif-like Adrienne Shelley, Hartley sticks again to suburban domestic black comedy, polishing the raw edges of his style to generate a rare breed of dialogue and simple cinematic beauty.

Maria (Shelley) slaps her father who promptly dies of a heart attack. Consequently she is turfed out onto the streets by her alcoholic mother. Meanwhile Matthew (Martin Donovan), a bad tempered electronics expert continues to quit and lose jobs by physically and verbally protesting about his employer's policies. He also leaves home, his violent father and meets Maria. Since the world has turned its back on them both, love is separated only by a need for mutual trust and Matthew's habit of carrying a grenade at all times. Delivering the script with deadpan nonchalance and perfect timing, Hartley has created a darkly comic world unto himself, yet frequently one finds it disturbingly familiar.

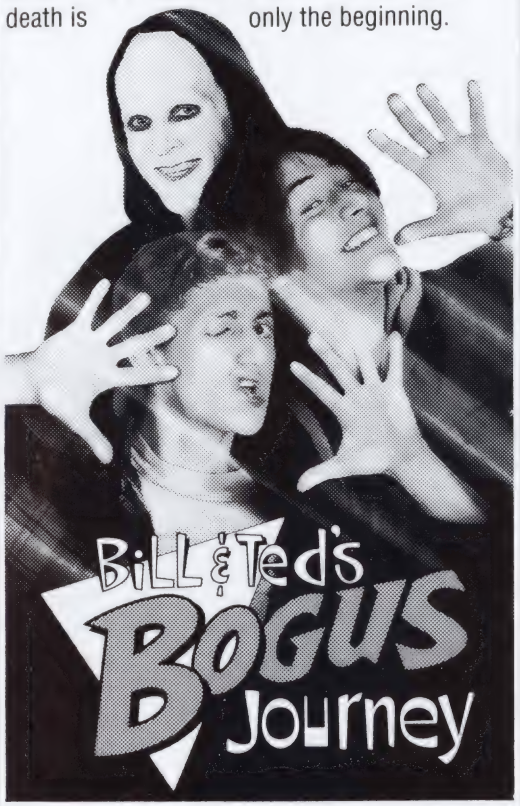
CITIZEN KANE

May 1941. The release of *Citizen Kane* and the birth of Bob Dylan. For many, the greatest film ever made and the greatest rock songwriter; two of the most important cultural touchstones from the USA that will affect generations to come. Welles's film represents a pinnacle of film-making and is truly inspirational. Plenty has been written on the meaning of the film and Welles's innovations, but nothing can prepare for the pleasure of watching something that is so rich in meaning, so well told and ultimately a perfect mixture of shifting emotions and shifting time. See it again, or, if you are really lucky, for the first time and watch a pure source of cinematic energy sustained for every minute on screen.

BILL & TED'S BOGUS JOURNEY

The Utopia created in *Bill & Ted's Excellent Adventure* is threatened by two robot

doppelgangers of the meatheaded, mop-topped duo. These two terminators travel back in time to present day San Dimas, California, and swiftly despatch the real Bill & Ted. But death is only the beginning.



Alex Winter (Bill) and Keanu Reeves (Ted) make a comic pairing to rival Laurel and Hardy, blundering through life - and the afterlife - with an endearing naivety. Directed by Peter Hewitt.

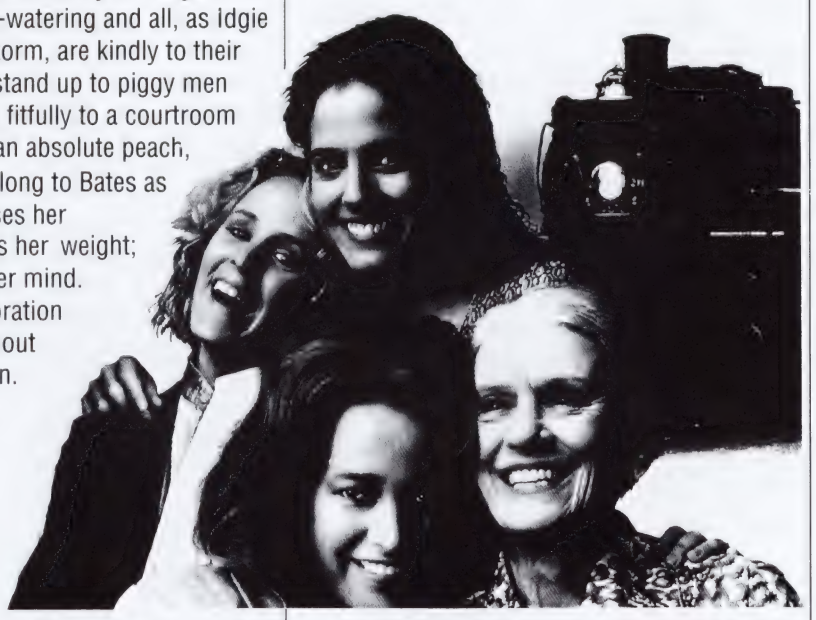
FRIED GREEN TOMATOES AT THE WHISTLE STOP CAFÉ

In the hopes of doing a sort of Driving Miss Daisy meets Steel Magnolias, the filmmakers here enlist an impressive line-up of actresses for this soft-focused, tearful wimmin's comedy drama, adapted from Fannie Flagg's novel. The result is rather like a white Color Purple, a sprawling Southern yarn that spans 50 years and centres on a plucky, knock-her-down-and-she'll-always-get-up-again-gal, though lacking somewhat in Purple's emotional wallop.

In the here and now: Kathy Bates is dumpy housewife Evelyn, who strikes up a friendship with Jessica Tandy's doughty old biddy, Ninny. An Alabama Scheherazade, Ninny keeps drawing Evelyn back for visits with instalments of the story of wild Idgie (Masterson) and gentle Ruth (Parker), a vibrant pair who shared heartbreak, high spirits and home cooking at their small country town Whistle Stop Café in the 30s.

Parallelled with Ninny's reminiscences of how Idgie's and Ruth's friendship gave them the strength to ride out tragedy, greasy tomatoes and a murder mystery are Evelyn's efforts to take charge of her life, her weight and her slob husband, inspired by feisty Idgie's antics half a century earlier.

The tale from the past is very nostalgic, heartwarming, mouth-watering and all, as Idgie and Ruth cook up a storm, are kindly to their black domestics and stand up to piggy men while events progress fitfully to a courtroom climax. Masterson is an absolute peach, while the best bits belong to Bates as her dreary Evelyn raises her consciousness, lowers her weight; and starts speaking her mind. A nice, pleasant celebration of friendship, but without much meat to chew on.



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WELCOME TO THE THEATRE FIELD

We have an enormous number of shows, workshops and events for you to enjoy in the Theatre Field on each of the 3 days of the Festival.

Apart from the Edinburgh Festival you won't find such quantity and quality of varied entertainment anywhere in the world - and at Edinburgh you have to walk for miles; here at Glastonbury it is all gathered together for you in one field!

All forms of theatre (in the biggest sense of the word) are represented here including drama, mime, dance, puppetry, stand-up comedy, cabaret, improvisation, poetry, physical theatre, story-telling, magic, performance art, clowning, impressions, street theatre and general indescribable lunacy.

In the Theatre Field, Circus Field and Fire Field (which are run under one umbrella) more than 700 performers have gathered together to offer you their talents; more than 200 staff are involved, and several thousand hours have gone into the planning. We hope that the sun shines on us all, that you enjoy the shows and that it has all been worthwhile. Have a great time!

Please bear in mind that the Theatre Field, the Circus Field and the Fire Field are all no-camping and no-vehicle areas. And, please, please, would you be kind enough to take your litter away with you - it is very hard for the street (grass!) performers to perform amid piles of rubbish. As the Festival is in aid of Greenpeace this year, and is particularly trying to encourage care of our environment, we are making a very special effort to keep the site clean. There will be a 'Trash Dash' at 2.00 p.m. and 7.00 p.m. each day. In principle there will be a break between shows and entertainment will not continue until the fields are clear of rubbish. It will be pretty hard to organise in these fields where so many shows are taking place at the same time, but we are definitely going to give it a go! So please co-operate with the comperes who will be organising it. It would be good to work co-operatively, and you never know, it might even be fun!

So, welcome to the Theatre Field - have a lovely time.

The Theatre Field is broken down into several different performing areas:

THE CABARET MARQUEE

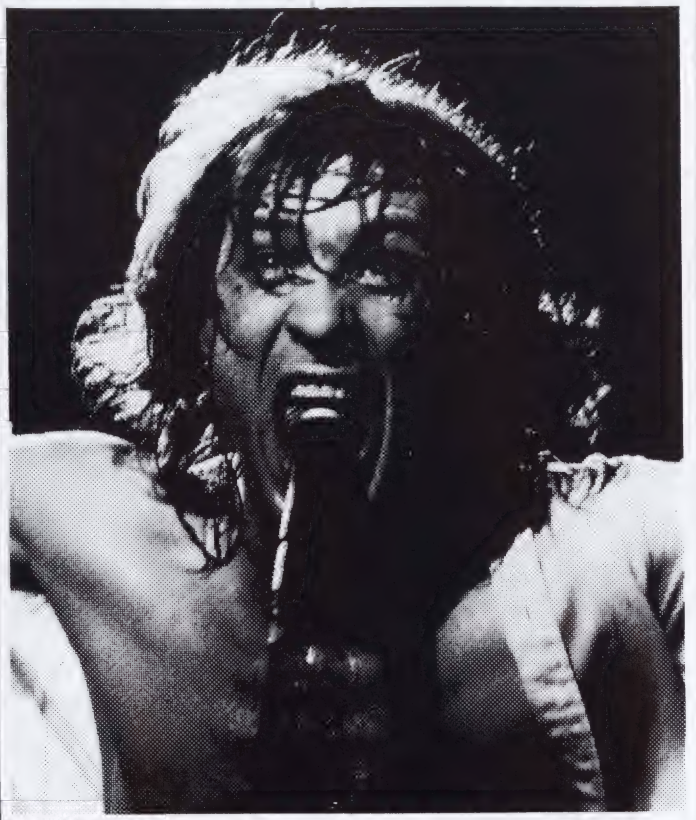
The Cabaret Marquee is huge - 180' x 100' - and with its sides down can provide a venue for more than 4,000 people. Performances will run from 10.30 a.m. each day until after 1.00 a.m. the next morning, with about 30 shows taking place each day. As with all the marquee venues we will make every effort to stick absolutely to the printed timetable, but with this many shows being staged each day (which is in itself a triumph by the stage management crews), things can obviously go wrong and shows can run a touch late. We hope not, but please do bear with us if we have any problems. There will be blackboards outside each tented venue and by each outdoor stage with up-to-date timings - do check them.

Each day will open with a procession around the whole area by 30 lively drummers and dancers from the School of Samba. They will process around the fields, gathering an audience as they go, and then lead them to the Cabaret where they will perform an energetic and energising set to wake us all up and prepare us for the pleasures to come.

There are so many performers in this marquee that it is impossible to mention them all (indeed these programme notes are going to press so early this year that they have not all been booked yet), but some that you really should not miss include:

Rob Newman from the Mary Whitehouse Experience with his mix of uncannily accurate 'hip' impressions and excellent stand-up comedy. N.M.E. called him "A brilliant comic and unstoppable sex-machine."

Other notable stand-up comedians include **Tommy Cockles** of Vic Reeves and Paramount City fame, **Charlie Chuck** as seen in the James Whale Show and Viz Comics, sarcastic and sardonic **Stewart Lee**, tipped to be the new Rob Newman, the energetic **Windsor, Alan Parker - Urban Warrior**, NME columnist, young left-wing Alf Garnett, **Bob Downe** of the terrible wigs and smaltzy chat, described by the Guardian as "supremely tacky", Tony Allen, post-alternative comedian, and **Rory Motion**, the singing vegan.



To counteract the predominately male make-up of the comedy, we welcome the multifarious talents of **Felicity Ethnic** and **Jessica Minority, Brenda Gilhoulie** and **Charmian Hughes.**

We also warmly welcome the return of **Joolz** the Bradford poet whose performances receive more and more acclaim from our audiences each year. Another poet, equally-loved, is old Glastonbury favourite **Attila the Stockbroker** who will be joined by **John Otway**. On Sunday the two of them will be joined by the **Harlow Philharmonic Orchestra** to perform their Rock Opera 'Cheryl'.

Other musical and comical interludes will be provided by the inimitable **Sharon Landau, The Frigidaires, Miles and Millner, Jim Tavare with Al Murray**, the ever-popular **Skint Video** and the extraordinary **Woody Bop Murray. Ben Baddoo** who will be running drumming workshops in the workshop marquee will be joining us in the Cabaret Marquee for wild participative drumming session.

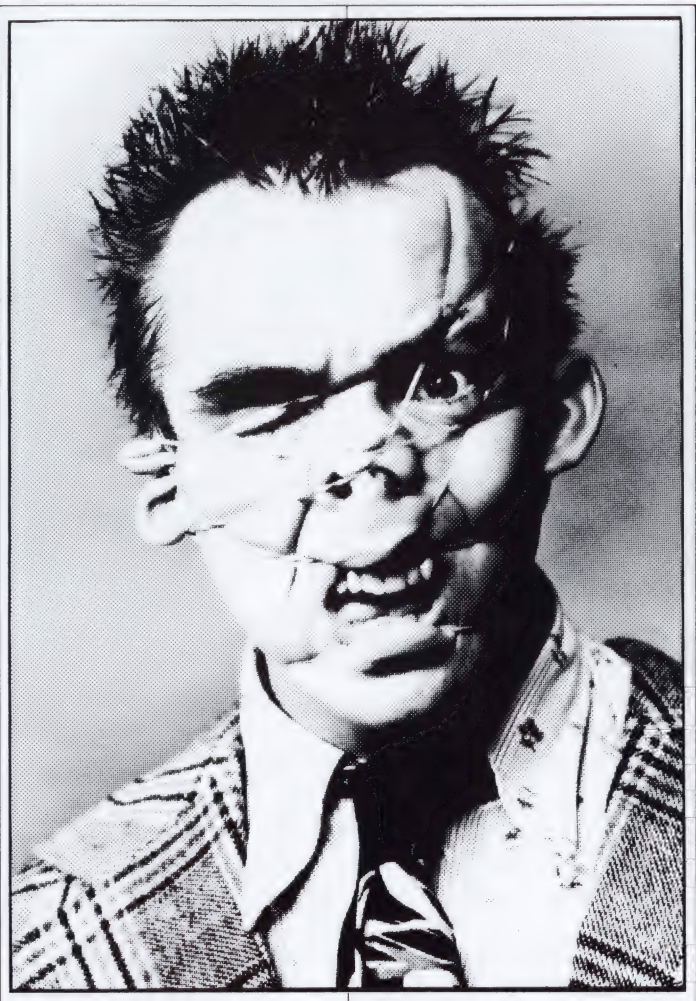
They Wouldn't (ex-Black Mime Troupe artists) will be performing The Oops - Uranus Tour ("challenging, thought-provoking and outrageously funny, the show seeks to push the boundaries of comedy, taste, decency and sanity to its limits"). Matthew Pulham brings us **The Half-**

Human Video Show "a magical, musical comedy act which is as unusual as it is funny", and we are delighted to welcome back the amazing **Les Bubb** with his rubber face and huge mime talent presenting "...make your brains go... POP!"

Peter Weir presents **Brickbat's Volunteers**, the successors to Omelette broadcasting, with wild improvisation sessions, and on Saturday **Roy Hutchins** will be performing Heathcote Williams' new work "Autogeddon".

Johnny Crescendo, Wandabarbara, Diane Miller and Ian Stanton will be presenting their Disability Arts Cabaret **"The Tragic but Brave Show".**

John Hegley, poet extraordinaire, will be performing on the Saturday with **The Popticians. Sean Bridges** of Archaos will perform feats of skill on his bicycle, **Haggis McLeod** will amaze you with his nifty hat tricks, **The Club Meeting** will perform their stunning fire swinging routines, and **Le La Les** (ex-Ra Ra Zoo performers Ali Houlibecq and Mark Digby) will perform their new show "The Maestro" - breathtaking Vaudeville in diesel and silk!



There will be zappy musical fill-ins on harmonica by **David Michelsen** of Harp Start, and your comperes in the Cabaret Marquee will be **Andy Smart - Vicious Boy, Boofby Grapho, Charmian Hughes**, and the inimitable **Malcolm Hardee** of the Greatest Show on Legs.

THE DRAMA/MIME/DANCE MARQUEE

The Drama/Mime/Dance Marquee, otherwise known as The Serious Marquee during pre-Festival months, is a 102' diameter marquee doing its level best to be a proper theatre. A large black-box stage, excellent sound and lighting and tiered seating make this a very satisfactory venue for our highly talented visiting artists. Putting on 'serious stuff' is a fairly new departure for this Festival and was only started in 1990, but it seemed to go down pretty well then, so we are sticking with it, as we think it is a nice direction for the Festival to take.

Unlike our other marquee venues which are very informal in that you can go in and out whenever you want, and where indeed we often take off the sides of the tents, the Drama/Mime/Dance Marquee will be more formal, and we hope that people will book up for a show, take their seats, watch the show and then leave as at a proper theatre. Many of these performances would be ruined if there is a constant in-and-out flow of people. There will be a small marquee attached to the Drama/Mime/Dance marquee, run by Somerset Arts Promoters, which will display posters and materials from all the performing companies and act as a Box Office. Tickets for any show can be obtained from the Box Office (for free, naturally) between 10 a.m. and 10 p.m. We will ask ticket-holders to arrive at least 20 minutes before the scheduled time of the performance and take their seats. People may well lose their tickets, forget about the show they have booked for, or get caught up with some other happening at the Festival over the weekend; so from half an hour before any show we will have a queue for people who would like to take any seats that turn out not to be already taken. If you have a ticket and want to use your seat you must turn up 20 minutes before the show, or your seat will probably be gone. Sorry to be so formal about this, but we can't think of any other way to make it all work properly. We think it will be worth the effort. As this is still a fairly recent departure for us we would be made grateful for any feed-back you may have about the Serious Marquee - please drop any thoughts or ideas into the Box Office.

At the time of these programme notes going to press we have not yet booked all the groups who will perform in the Theatre/Mime/Dance marquee, so there will be more treats in store. Be sure to look on the timetable pages to see new additions. Among those already booked are:

THEATRE DE COMPLICITE present **"AVE MARIA"**, devised and performed by the incredibly talented Linda Kerr Scott, designed by Rae Smith and directed by Nick Phillipou. This show has recently completed sell-out shows at the Edinburgh Festival, the Japan Festival in Northern Ireland, the Jerusalem Festival and the I.C.A.

Linda has had a glittering career working at the National Theatre and, most recently, as The Fool in Nicholas Hytner's production of King Lear for the Royal Shakespeare Company.

Mrs M., the subject of Linda Kerr Scott's solo show, is voracious, devious and violent, her huge desires urging her on to be both the victim and the perpetrator of the crimes she would like to commit. Obsessive fantasies and bloody revenge jostle with excruciating self examination to create a performance that moves from laughter to tears, from the painfully real to the patently absurd.

"Like a dormouse waking from hibernation; Linda Kerr Scott's Mrs M. rubs, twitches and scratches herself into life in her higgledy-piggledy den... noisy neighbours intersperse her painfully funny study of boredom and loneliness in an ageing spinster." Time Out.

"... a consumate clown ... who cavorts about the stage in curlers and dressing gown like a devastating elemental force." Daily Telegraph.

THEATRE

ROY HUTCHINS presents **"WHALE NATION"** and **"FALLING FOR A DOLPHIN"**

Roy Hutchins, who is the public purveyor of Heathcote Williams' epic poems, has joined us before in the Theatre Cabaret in previous years, and this year will perform Heathcote's new work "Autogeddon" in that venue on Saturday.

On Friday in the Serious Marquee he will present "Whale Nation" and on Saturday in the Serious Marquee he will present "Falling for a Dolphin" based on Heathcote's visit to the wonderful wild dolphin of Dingle in South West Ireland. These are two stirring pieces of modern epic poetry, that Roy brings to life with real sensitivity, strength and delicacy. A real delight.

COMMOTION present **"POINT OF DEPARTURE"**

This is a comedy of ecstatic baggage-handling, past loves and future errors, directed by Toby Sedgwick of the Moving Picture Mime Show. An airport. A pile of suitcases. Two men going places ... but which places and how? An invitation to get away from it all - one way or return?

"Point of Departure" is a richly comic voyage of best laid plans and high hopes with many a slip. Commotion investigates our personal baggage with absurdity, innocence and delight in a show suitable for just about everyone - with the possible exception of suitcase manufacturers.

Commotion is a new company formed to develop and transport European traditions of clowning to the United Kingdom and anywhere with a grassy landing slip.

THEATRE ROTTO present **"A MERE INTERLUDE"**

"A Mere Interlude" is Thomas Hardy's only story set in West Cornwall and the Isles of Scilly, and it has been dramatised by Cornish-based Theatre Rotto.

It is a curious tale about Baptista Trethwen. This two-hander was commissioned to premier at the Thomas Hardy Convention's celebrations in 1991 and follows a seemingly endless chain of quickly-moving events to its surprise conclusion in a style balanced neatly between realism and melodrama, that is at once humorous and ironic.

3-D COLLABORATIVE THEATRE present **"CHANGING PLACES"**

Paul Taylor, Kamina Walton and Meg Moginot present "Changing Spaces", choreographed and directed by Helen Crocker, with live original music composed and played by Simon Preston.

The piece integrates slide projection, movement, theatre, aerial skills and music. Photographic images are projected onto the set to create different environments. As the performers move through these ever-changing environments, people and their relationships are explored.

BIM MASON in Garden Productions' **"FALLEN ARCHES"**

Choreographed by Helen Crocker, "Fallen Arches" reveals, for the first time, the full-frontal horror of Bim Mason's Flat Feet. A daring new comedy about one man's heroic life-struggle against the lumbering, encumbering impediments that are attached to the ends of his legs.

"Fallen Arches" is a series of tightly observed, physically precise routines, incorporating a high level of skill from this talented performer in comedy, dance, mime, text, visual surprises and animated contraptions.

COMPANY BLUE

Company Blue present dance and music from Katie Duck and Tristan Honsinger.

Katie who trained in dance, theatre and mime in the USA, now lives and works in Amsterdam. Her dances which are most unusual, are accompanied by Tristan Honsinger on double bass.

DEBORAH POPE presents **"PERILOUS APPARATUS"**

"Perilous Apparatus" is a murder mystery mechanical. The piece shows a strange and exotic world of music hall melodrama and decadent mechanical, which utilise Deborah's considerable physical theatre, circus and movement skills to the full, producing a weird and magical murder mystery full of allusions to circus and film noir. In her first solo show Deborah Pope entertains, intrigues and challenges.

WAX CABINET present Graham Duff in **"BURROUGHS!"**

The piece is based on the life and times of William S. Burroughs, America's most controversial writers. A master of the satirical grotesque, he is the author of "Junky", "Naked Lunch" and "The Soft Machine". His work has been described as both perverse and inspirational, whilst Norman Mailer hailed him as "the only living American author who may be possessed of genius."

His life has been no less spectacular - 1920's St. Louis childhood, Harvard education, various odd jobs including bar tender, private eye and fumigator. He was openly homosexual at a time when it was still a criminal offence, he went through long periods of drug addiction and petty crime. He accidentally shot and killed his wife Joan. He travelled widely - Mexico, Europe, Tangier - then in the 1950's, along with friends Allen Ginsberg and Jack

Kerouac, he became one of the "founding fathers' of the Beat Generation.

With superb comic timing and a seemingly endless array of characters and voices, Graham Duff pieces together the bizarre world of this counter-culture hero.

"Not to be missed ... Duff is a true improviser." Buzz.

"Performance over-the-cliffness". City Limits.

TALKING PICTURES present **"EUROPEANS"**

Directed by Stephen Daldry, "Europeans" is a fast-forward comedy of European manners, expectations and fish for 1992.

"... plenty of creative fun with both Euro-quirks and Euro-hopes ... for any lingering cynics, the Talking Pictures Company provides definitive proof that mime can be unpretentious, unrarified, unsolemn and, above all, undull ... I had forcibly to stop myself sobbing with mirth, for fear of embarrassing myself and those beside me ... The moral for Euro-fanatics is obvious, as it is for mime-sceptics: Comic these skilfully portrayed blunders may have been: trivial they are not." The Times.

THEATRE OF THE EARTH present **"THE BLOOD, EARTH AND MEDICINE SHOW"**

"The Blood, Earth and Medicine Show" is a piece in poetry about a year in the life of a casual agricultural labourer, directed by Morna Watson.

A new and important work of poetry set for 3 spoken voices with musical accompaniment. Much of the material was gathered over the last 10 years by the author James Crowden in Dorset and Somerset, with occasional forays over the borders into Devon and Wiltshire.

The piece is an attempt to record a way of life that is little known about, being by its very nature nomadic and impermanent. The poetry, which is divided into four seasons, begins and ends with a hurdlemaker working in a hazel coppice.

"...his poems reflect that honesty. They celebrate lambing, hurdlemaking, tree-planting, shearing and cider-making with great clarity and passion and not a hint of pretension. This is Ted Hughes territory, seen from the inside." Daily Telegraph.

FORKBEARD FANTASY present **"THE BRITTONIONI BROTHERS"**

The Brittonioni Brothers are jetting in ... Prague, Helsinki, New York, Bombay and now ... Glastonbury. Bearing with them a sizzling medley of their finest filmic gems, "Rollerblind", "Boxmanship", "Potato Heads" and their very latest "Experiment in Contra-Projection".

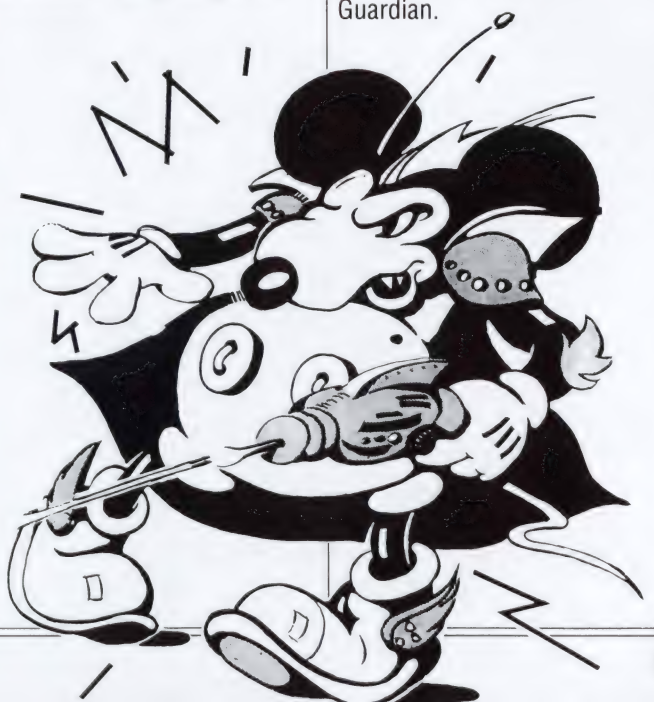
By freight comes the Eisenstein projector, the brylcream and other stock in trade ... notably the massive BLUE WOMAN AWARD.

Forkbeard are well-loved for their good humour, absurd invention and the ingenuity of their sets and gadgetry. They are also one of the sole proponents of CINE THEATRE ... the often mindboggling art of performing with film. This is a full-blown BRITTONIONI SPECIAL presented by the oozing brothers themselves.

"Delightfully disgusting". Time Out.

"Marvellously comic". Times Ed. Supplement.

"Part film, part performance, it is a cleverly conceived and splendidly executed Chinese puzzle about films within films, films within cameras, cameras within films, film-makers within films, film-makers without films ... and so on." The Guardian.



THE SECOND THEATRE MARQUEE

The second Theatre Marquee (provided by No Fit State Circus) is 60' x 90' and seats 400 in comfort on tiered seats. Performances in this marquee will run from approximately 11.00 a.m. each morning until 2.00 a.m. the next morning on all 3 days of the Festival.

It provides a delightful, small and intimate venue for many of our smaller shows. Again we have not completely finished booking this marquee at the time of going to press, so be sure to check the printed timetables for additions.

Performers in the second theatre include: **Parachute Theatre** with their much-loved "Punk and Judy" and their new show, as yet unnamed. **Nathaniel of Wessex** will tell stories to amaze and amuse you. **Jackie Jones** and eight other dancers will entertain you with their different Eastern dances, and **Rosie the Magicianess** will thrill you with her magic tricks.

No Fit State Circus will perform their zappy new show and **The Medicine Show** will perform their new show "The Field".

Hey Hey Theatre present Albee's "Zoo Story", and Bad Debt Productions present Allen Ginsberg's "Howl!"

Les Bubb and many other performers who are presenting their major shows in the Cabaret Marquee will be performing smaller shows in the second theatre.

Steph Anderson will present "Dolores - the life and loves of a bag lady". **Panic Puppets** will perform their beautiful shadow puppet play "Rama and Sita". **Jezebel**, a 15-woman strong group from Bristol, led by Katina Noble, (ex-Spare Tyre), will regale you with delightful cabaret.

Jamie B. Mc.G. will recite and rant for you, and **Graham Duff** will perform "Burroughs!", based on the life of William S. Burroughs, "founding-father" of the Beat Generation.

Ange Payne will perform "Nursing a Grievance" based on the life of Florence Nightingale. **Bim Mason** will

present "Fallen Arches" a daring new comedy about one man's heroic life-struggle against the lumbering, encumbering impediments that are attached to the end of his legs.

They Wouldn't will perform the "Oops - Uranus Tour", and there will be most unusual comedy from the **Eldorado** Sisters.

Glastonbury Festival is a wonderful chance for students to try out their performances, and we welcome the **Strode College Students** who will present "The Dream", their version of Shakespeare's "Midsummer's Night Dream" and also **Students from Rose Bruford College** who will stage a clowning and Commedia dell' Arte show.

Logan Murray and **Charmian Hughes** will be your comperes in the second theatre marque.

THE OUTDOOR THEATRE STAGE

The Outdoor Theatre Stage will run from 11.00 a.m. each morning until dusk. It will be compered by **Dave Suich** and will include performances of cabaret from the **Crayfish Twins**, story-telling from Nathaniel of Wessex, many performers from the second theatre marquee and also many performers not yet booked - be sure and look at the printed timetables for up-to-date inclusions.

THE WORKSHOP MARQUEE

The Workshop Marquee will provide a space for a variety of different participation workshops, among them drumming from **Ben Baddoo**, Eastern Dance from **Jackie Jones**, bongos from **The League of Jesters**, large-scale co-operative games from **Dynamix**, and many others not yet booked. Look in the printed timetables for full details.

Come and be a participator, not just a spectator!

GROUND AND AROUND

Luckily the Theatre Field is pretty big, and many "street shows" will be taking place on the grass (which we pray will be grass not mud!)

We warmly welcome the return of Britain's best street theatre company, **The Natural Theatre Company**, whose appearances at the 1989 Glastonbury Festival in so many different guises greatly enlivened the proceedings. Is what you are seeing 'real', or is it 'theatre'? Who knows? But watch out, because you are sure to be surprised!

Other ground performers include **Panic Puppets**, whose unscheduled shows in the toilets during the really muddy year endeared them to us for ever; they will be presenting a wide range of adult puppet shows.

Circo Beserko will be with us again in their many different characters, and so will **Teddy Watts** the peripatetic butler.

Grand Theatre of Lemmings will be presenting their "Cannonball Show", and the **Faceless Company** their Lazzi shows.

Thin Air will be doing lots of different street theatre and the **Inner Sense Percussion Orchestra** will be performing lively batucadas in their brilliant costumes on Friday.

Instant Music are building a large music sculpture for you to either be musical on or vent your frustrations on, and Jamie B. Mc.G. will be wandering around the field at night in the guise of The Flasher and The Goblin.

On Sunday **Kneehigh Theatre** will be presenting "Ship of Fools". "Ship of Fools" disembarks a host of characters on to the summer stage - the witty, the wild and the wicked! Commedia and clowning, slapstick, ingenious imagery, mime and mask, fire and fiesta and live unforgettable music. A burst of physical theatre that has come to be Kneehigh's hallmark. Not to be missed!

Avanti Display's Shedmen present The Wolfenden Fountain Machine, and the **Medicine Show** will perform their outdoor show "I'll tell you tomorrow".

Silver and Gold who have graced the Festival in many different guises including "The Virgin Mary Society" and "Brides Against the Bomb" will be with us again, as who knows what?

We warmly welcome the return of **Forkbeard Fantasy** who will delight you with "The Red Strimmers" and that old favourite "The Great British Square Dance".

Please remember that it is very hard for the ground performers to perform if they have to do so ankle-deep in litter! Please take any litter out of the field with you, and co-operate when we have our Trash-Dashes at 2.00 and 7.00 each day.

So, all in all there is a lot for you to enjoy in the Theatre Field (and remember there will be a lot more than is mentioned above by the time you arrive - check the printed timetables and the blackboard timetables around the field). The whole spectrum of "Theatre" is here for you - do come and enjoy it, and we hope you have a lovely time.

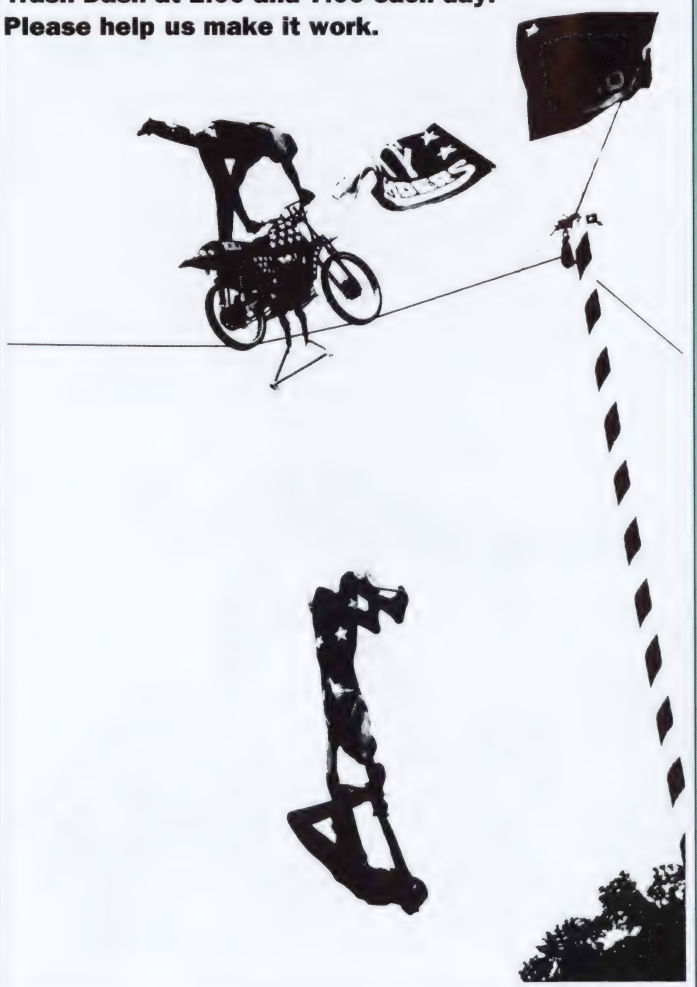
WELCOME TO THE CIRCUS FIELD

There is a whole host of New Circus here to entertain and amuse you ... masses of shows, workshops, activities and events each day, so come and join us.

The range of activities is vast - trapeze, acrobats, sponge-plunge, unicyclists, jugglers, clowns, contortionists, exploding cars, Sumo wrestlers, escapologists, motorcycles on highwires, raging rodeo bulls, trampolinists, aerialists, Wild West shows, bunjie jumpers, demon drivers, magic shows, diablists, fire swingers, illusionists, Wheel of Death, plate-spinners, BMX-users, strong men, fools, stiltwalkers and more ...

As with the Theatre Field and Fire Field, this is a no-camping, no-vehicle performance field. Please help us to keep it litter-free and pleasant. The Circus Field is broken down into different performing areas: a large circus Big Top seating more than 1,500 audience will host the main circus shows; the Cafe Bordel (run by the ex-Archaos cook) will serve both sit-down and take-away food and will be a venue for smaller circus cabaret acts; there is an outdoor circus stage, a circus skills workshop marquee, large arena space for outside shows, and, of course, lots of grassy space for the many circus 'street shows} and wanderings and meanderings.

As in the Theatre Field we are going to run a Trash Dash at 2.00 and 7.00 each day. Please help us make it work.



THE CIRCUS BIG TOP

The Circus Big Top this year is far larger than any we have had before. It is 140' in diameter and seats 900 in tiered seating and a further 600 on the matted floor. This venue will be presenting shows from 11.00 a.m. until 1.00 or 2.00 a.m. the next morning on each of the three days of the Festival.

Again we have not completely finished the Circus bookings before this programme goes to press, so be sure to look at the printed timetable pages (which go to press a couple of weeks later) to check for new additions.

In the Big Top there will be a whole host of different performers. Among those you really shouldn't miss are: **SHEINBAR VARIETE** - the cream of Berlin New Circus performers. Sadly, Gosh, who were our greatest stars last year, are unable to attend this year as they already have a booking in Europe. They will be with us again in 1993, and they recommend Sheinbar Variete to us. A whole variety of acts from juggling to aerials that Sheinbar have turned into a special show for this Festival. Highly recommended.

The **Flying Dutchmen** will be joining us from Amsterdam on Saturday and Sunday. Mickeil and Michel are an incredibly talented circus duo. Their juggling skills are among the best in Europe and their death-defying stunts on 12' high unicycles are truly astonishing.

Swamp Circus will be presenting their new show, and **Circus Delirious** will perform Tam Tam in the Big Top.

Fooltime, the National Circus School are bringing us their end-of-year show, which should be tremendous.

No Fit State Circus who will be performing their main show in the second theatre marquee (which is their tent) will be performing their lively "Risky in Pink" show in the Big Top.

We are delighted to welcome back **The Foolhardy Folk** whose lively acrobatic clowning routines are brilliant.

Nik Turner (ex-Hawkwind) returns with his **Fantastic All Stars.**

Rex Boyd, one of the world's most amusing jugglers is jetting in all the way from Kansas City to be with us.

Rudi Wallenda (of the famous Wallenda circus family) join us again with his Exploding Car and 'tigers', and Ollie and Herbie are bringing their talking, misbehaving VW to entertain you.

Haggis McLeod will perform his ruffling hat tricks. **Skin and Blisters** will present their energetic new circus show, and **Swamp Circus** will present their outdoor show. **Circus Boris** will be there to entertain you, as will many other performers not yet booked, so be sure to look at the printed and blackboard timetables.

Each night, after dark, **Skinning the Cat** will present their stunning aerial show with stunning costumes and make-up. They really are exceptionally good so don't miss them.

Fiasco and **Skedazzle** will stun you with their luminous ball juggling each night, and **Sean Bridges** from the famous Archaos troupe will astound you with his zappy bicycle routines.

The Club Meeting will perform their stunning fire-swinging routine.

3 ex-Fooltime students, **Jon Durham, Rod Laver** and **Anna Mearns** will also be joining us, bringing high-number juggling and a stunning trapeze show. They recently attended the Piste aux Espoire Festival at Tournay in Belgium and came away with the Prix d'Honneur. Strongly recommended.

At the time of going to press we are in negotiation with **Cirque de Martinique**, and very much hope that they will be able to join us. If they do come it will be the British premier of their show, and the first time a Caribbean circus has performed in this country. 25 performers cram a week-long Carnival into a 2-hour show, full of amazing costume and dance. It sounds great.

Music in the Big Top will be provided by **The Rhythm Doctors.**

OUTSIDE CIRCUS STAGE

The outside circus stage is placed in front of Skinning the Cat's beautiful aerial rig. Many of the performers whose main acts are taking place in the Big Top will be performing their outdoor shows here, and in addition you will see **Steve Crumbie** with his "Crumbs - it's magic" show and **Tim Clapham** displaying his juggling and unicycling skills.

ARENA EVENTS

Rudi Wallenda and the Exploding Car and **Ollie and Herbie** will be staging entertaining clown car arena shows.

Two strongmen, **Hercules** and the **Amazing Magnus** will be displaying their many feats of strength.

On Friday **Le La Les** (ex-Ra Ra Zoo) will be performing their hour-long show "The Maestro" in the Arena, and on

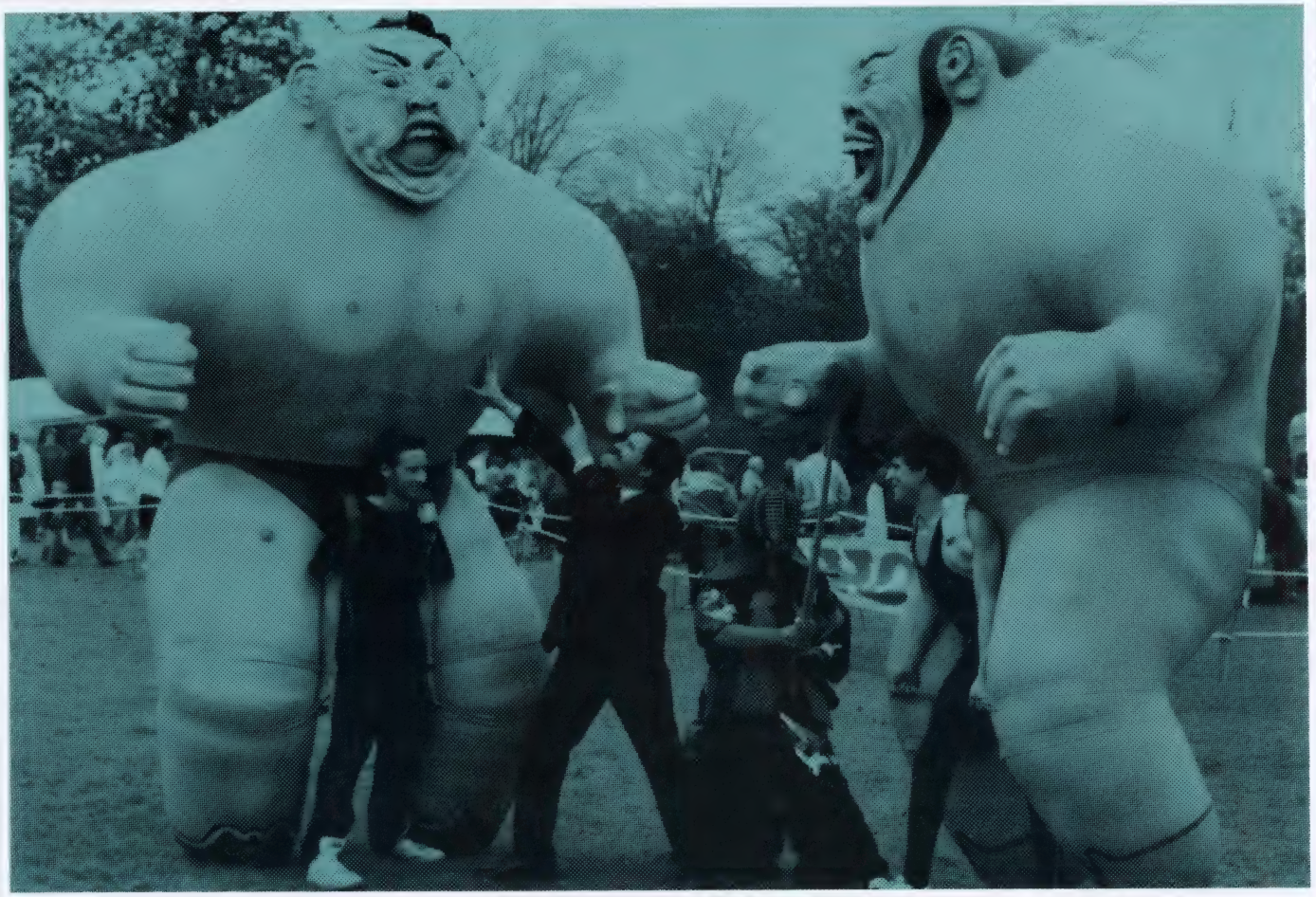
Friday we are also joined by **The Van Buren Magic Show** with large-scale illusions, and the giant inflatable **Sumo Wrestlers.**

On Saturday the **Sky Riders** are with us performing horrifying feats of skill on motor bikes on a very high high-wire, and **The Codys Wild West Show** will also be on offer.

On Sunday **Wax 'n Wain** trampolinists extraordinaires make a welcome return to the Festival with their incredibly energetic and high-jumping show, and **The Vander Brothers** will do dangerous things with their Wheel of Death.

On Sunday **J.C. Diamond** performs his incredibly dangerous car stunts and Gale Gordon performs her escapology tricks while on fire suspended high above the ground from a crane.

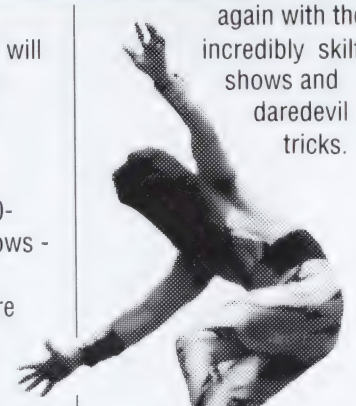
Ian Jay's Sponge Plunge will be with us on all 3 days of the Festival - Ian dives from great heights into a pile of sponges.



The Campbell Family will be displaying their many circus skills.

Each night after dark **Circus Space** will be performing 2 different 30-minute flying trapeze shows - don't miss them.

The bunjie-jumpers are back leaping from huge heights attached to rubber bands. They will do several displays on each day of the Festival. We hope that the **BMX riders** will be with us again with their incredibly skilful shows and daredevil tricks.



GROUND AND AROUND

All around the field different shows and circus walkabouts will be taking place. Not all are yet booked, but among those who are, watch out for **Le La Les, Clownabout, Tim Clapham, Dynamix** with their large-scale co-operative games, **Skedazzle** and **The Medicine Show** with "I'll tell you tomorrow".

So there's lots and lots to see and do. Come and join us - and we hope you have a great time

CAFE BORDEL

The Cafe Bordel is being run as a sit-down or take-away food outlet by Eddie who used to be the cook for Archaos. It will have a small cabaret stage and various ex-Archaos solo and duo acts will be performing there as well as other smaller circus cabaret acts that need a more intimate venue.

WORKSHOPS AND PARTICIPATION

Don't just be a spectator - come and take part yourself! **Andy Dinsdale's Bosco Circus, Justin and Friends** and **Taunton Community Circus** will all be running circus skills, workshops - come and learn to juggle, spin a plate, ride a rolla-bolla, throw a diablo, unicycle and more.

Fiasco Productions will be running tightrope workshops, and **Swamp Circus** will be running early morning warm-up sessions and acrobatic workshops.

On Friday and Saturday **Circus Delirious** will be running warm-ups and Art of Delirious workshops.

Come and have a go on the **Flying Trapeze.** You too can fly! On Friday and Saturday you can try to ride **The Raging Rodeo Bull** and on all 3 days there will be 2 amazing **gyroscopes** for you to twirl and tumble in.

THE FIRE FIELD

Welcome to the Fire Field. This is a new field and we think it will be a very exciting one.

Several of the most exciting shows we are offered this year all involved fire and pyrotechnics, and so we thought we would place them all in one area and create a Fire Field.

This, like the Theatre Field and Circus Field is a no-car and no-camping field. Because of the amount of fireworks, etc., the different performing areas will be cordoned off. Please, for your own safety, do not go past the cordoning wires.

FIRENOISE will be presenting a large-scale outdoor fire spectacular on Friday night and Sunday night. The plot of "Firestorm", inspired by Shakespeare's Tempest, is a mysterious and magical tale.

A celebratory fire performance, the show creates a land made from dreams where wizardry is commonplace. The story is told of lonely travellers, lost in the mists. Watch their encounters with the beings that inhabit this land and their fear, fascination, love and ceremonial acceptance. "Firestorm" culminates in the ultimate fire celebration.

Object manipulation (juggling and related circus skills), balance, acrobatics, dance, clowning, fire breathing and eating, fire technology (fire sculpture and pyrotechnics) and futuristic black light techniques are all used to provide a highly visual and technically impressive event which is designed to amuse and also to be enjoyed as a play.

Integral to the show is an original soundtrack. This combines with sound effects, live music and rhythm. A feast of special effects are used to create the world of illusion and magic: smoke screens, coloured flames, a fire blowing dragon! Set, staging, costumes and body paint complement the amazing array of fire and ultra violet performing skills which the company possess.

SNAPDRAGON will present a very large Fire Spectacular on Saturday night. Fire sculptures and very large-scale fireworks will provide a stunning show in the Fire Field for 10,000 and the fireworks will be able to be seen from all over the site. The piece is still being devised by Snapdragon at the time that this programme went to press, but with Snapdragon's artistic flair and track record for staging wonderful events, we are certain that this will be a truly spectacular show not to be missed.

THE DOGS OF HEAVEN, a large scale environmental performance company from Manchester, will be staging huge shows on the Friday and Saturday nights.

The Wicker Man - a 40' high structure of reclaimed wood - is the central icon, and the show, which is still being devised at the time of this programme going to press will be based on mythology local to Glastonbury.

The Dogs have produced some stunning shows over the past two years and we are confident that the show they are devising especially for Glastonbury will be stunning.

WILLIAM SHREW AND THE INTERGALACTIC LASER ROBOT will also be in the Fire Field. This is an even bigger and better version of the Robot than appeared at the Festival in 1990.

The Robot has recently appeared on television several times with the band Altern 8.

The field will also be full of fire-jugglers, fire-swingers, fire-eaters and also possibly a fire-walker.

GREEN FIELD

RAINBOW FIELDS

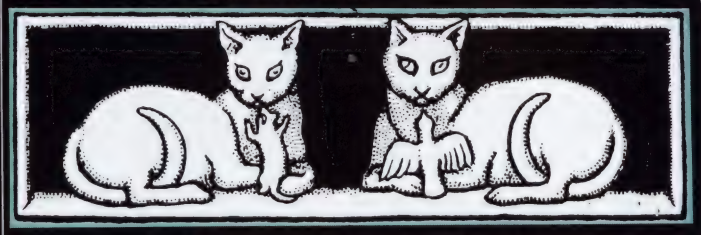
The Rainbow Fields area of the Green Fields is being presented at Glastonbury for the first time. The basic concept of Rainbow Fields is people's participation and we are presenting a well-planned area with plenty to involve you, the festival-goer. We are also keen to encourage new talent and to provide a space for its presentation. Although you are welcome to come and watch, our main emphasis is on participation. With us there is no professional mystique, only people teaching what they have learned. Our two fields will have different flavours: one is similar to a country fayre, the other is more like an educational camp.

Just over Yeoman's Bridge and bordering onto the Circus Field you will find the Rainbow Bazaar traders' area, full of exotic goods. Further down the field is the Traditional Craft Village where you can have hands-on experience of many different crafts. You can turn wood, glaze a pot, make a candle or a mask - and take your masterpieces away with you. On the edge of this village is the Astrodome where you will find astrologers, palmists, tarot readers and other diviners, who can read your chart, your palms or your cards - and for a much smaller fee than you would normally find in the outside world.

Looking up towards the far hedge, you will see a large marquee, inside which is an acoustic stage. A variety of good bands and musicians are booked to play here, but we are leaving plenty of space for other musicians and artistes to do a set. This venue can also be used for a number of musicians to get together in jam session. Two of our flag circles will form the focal points for street theatre performances. You can join in the music, you can learn how to juggle, you can also take the mask that you

made in the Craft Village and have a got at masked drama yourself. In this field is found the arena for night-time fire shows. In contrast to the rest of our activities, these are solely for your entertainment. They are not participatory! Two or three cafe marquees can be found in this field and also the Hare Krishnas.

At the heart of the second field you will find the Rainbow Circle. The Rainbow Circle itself is not new to Glastonbury and a great many people have enjoyed visiting us at past Festivals. Around our flag circle you will find several domes and marquees. A Healing Area and a Well-Being Space provide sanctuary for anyone who's feeling it's all a bit too much. In another astrological dome, informal chart chats, talks and workshops are happening. (All these are free). Perhaps you would like to learn to circle dance? Perhaps you're a good circle dancer who would like to lead a workshop? Come to our Circle Dance marquee and have a go! A small kids' area is available where your children can play and learn whilst your participating in activities on the Rainbow Fields.



Under the title Water World you will find showers, sauna, hot tub, cold tub, hot dry room and a Sweat Lodge. This can only cope with a small number of people, so don't all come at once! In the evenings the Big Lodge (a 25-foot tipi) will be available for sitting round the fire, telling stories and chanting. Do not be surprised if this evokes the stirrings of a long-forgotten, ancestral memory.

Up by the top hedge, a large space has been set aside for several drumming and movement groups, led by "Uku Zulu" and "Two Way Ting". Workshops will take place regularly over the weekend and a fair number of drums are available.

In the furthest corner is a quiet space devoted to contemplation. Here you will find an earth labyrinth and zodiac, the Sun Lodge and a puja shrine where each day there will be a sunset ceremony.

As we feel that camps are an important facet of the future, we are providing space for several other organisations who put on Educational and New Age camps to set up and offer a taste of what they do.

On Saturday a Grand Parade will leave the Rainbow Fields and wind its way through all the other Green Fields making the link between the many different aspects that make up the Green Consciousness at Glastonbury Festival. Put on your glad rags, bring your music and your voice, come and get your face painted or bring a mask - and join in!

SACRED SPACE IN KINGS MEADOW

This year sees for the first time at the festival the creation of Sacred Space in the Kings Meadow. This beautiful and special field has over the years been enjoyed by many as a place to 'be', a space to relax, to lie in the grass, greet the oak tree, walk the labyrinth, and enjoy the spectacular vista. This year we have taken all this a little further and deeper, and, in harmony with the field (and its inhabitants, seen and unseen!), created a space where you can come and reconnect with the Earth, with the elements, with the spiritual or sacred aspect of all things Green.

So, this is a space to be with the Earth, to renew connection with Her, to remember Her value to us, Her beauty power and mystery. Come and experience the pure elements of Earth, Air, Fire and Water in the magical Element Gardens. Sit with the stones in the stone circle. Listen to the birds sing, watch the sun rise and the grass growing! Enter the Temple of Night and Day and celebrate the cycles of life as reflected in the passage of the Day, with sacred music, poetry and ceremony. You can find the schedule of 'happenings' near the dome.

We invite you to come and share the joy and peace and inspiration of Sacred Space!

GREEN FIELD

HEALING AREA

The Healing Area at Pilton festival started at the 1986 event. Since then it has developed a fine reputation, holding a key position in the Green Field Area. This year our aim is to reaffirm that role of

providing a welcoming space where individuals are able to ease out and relax, make meaningful contact with others, discover healing and emotional support, open up to their inner world, participate in vibrant, magical group happenings.

Again this year the actual field layout consists of a series of theme circles.

There is a healers' circle where a wide range of healers are available to offer their skills. These include Shiatsu, Counselling, Massage, Osteopathy, Spiritual and Crystal Healing, Acupressure, Palmistry, Astrology, Graphology and others. Two marquees are available for Shiatsu, Massage and Healing. Many Practitioners are offering their services for donation. Some are negotiable.

There are new and exciting developments in the Healing Area this year too. There is a festival of Mind, Body and Spirit' theme circle, where two large marquees and an outdoor space offer a wide range of activities and workshops. Here the emphasis is on healing through active involvement in vital group experience. To aid the creating of community feeling, this circle includes an information and communication centre, a small cafe and a creche for workshop participants. The activities here include both

workshops and performances. There is Storytelling with Company of Storytellers from Norfolk (sessions for adults and children); Storytelling with Celtic Harp - Robin Williamson; Shamanic Dance Performances and Workshop with Talking Trees; Trust Games and Creative Play for Adults/older children with Jacob; Circle Dance - with Bristol band Red Herring, and Brian Steere; Peace Dance and Chanting; Fun Dance and Modern Song with Martin Wilks; Yoga; Tai Chi; Ki Gong and Teize chanting.

There will be both Co-counselling workshops for beginners and advanced plus space for individual sessions.

There are also workshops in Shiatsu, Voicework, Creative movement and inner exploration; Massage; Transformational Astrology; Spiritual and Crystal Healing; Tantric Yoga and more besides.

ALL THESE ACTIVITIES ARE FREE though numbers of participants may be limited at various events.

A completely new inspiration for this year's event is the experiential theme area. A magical creation, it is a temple to: the Sun and Fire element; the Moon and Water element; the Wind and Air element; Nature and the Earth element. Formed in a cross, each elemental world is an imaginative environment which harnesses and expresses a distinct vital quality. Within the centre these energies unite into a delightful crystal garden. A place of mystery, transformation and celebration. At various times magical events/theatre and storytelling are scheduled to take place in this area. Come and open yourself to this unique experience.

The healing power of nature is also to be found in a Tree and Stone labyrinth Circle. A quiet place to open oneself to nature, to feel the depth and power of trees, to be moved by the inner mysteries of a labyrinth.

Other features of the Healing Area include: a Men's tent and Sharing space; a Women's tent and Sharing space' a Support and Counselling centre operating until late at night; a first aid centre run by qualified nurses.

The Healing Area is here for you. Explore, relax, enjoy yourselves, be moved by the experience.

PAT V T WEST, Feminist Poet

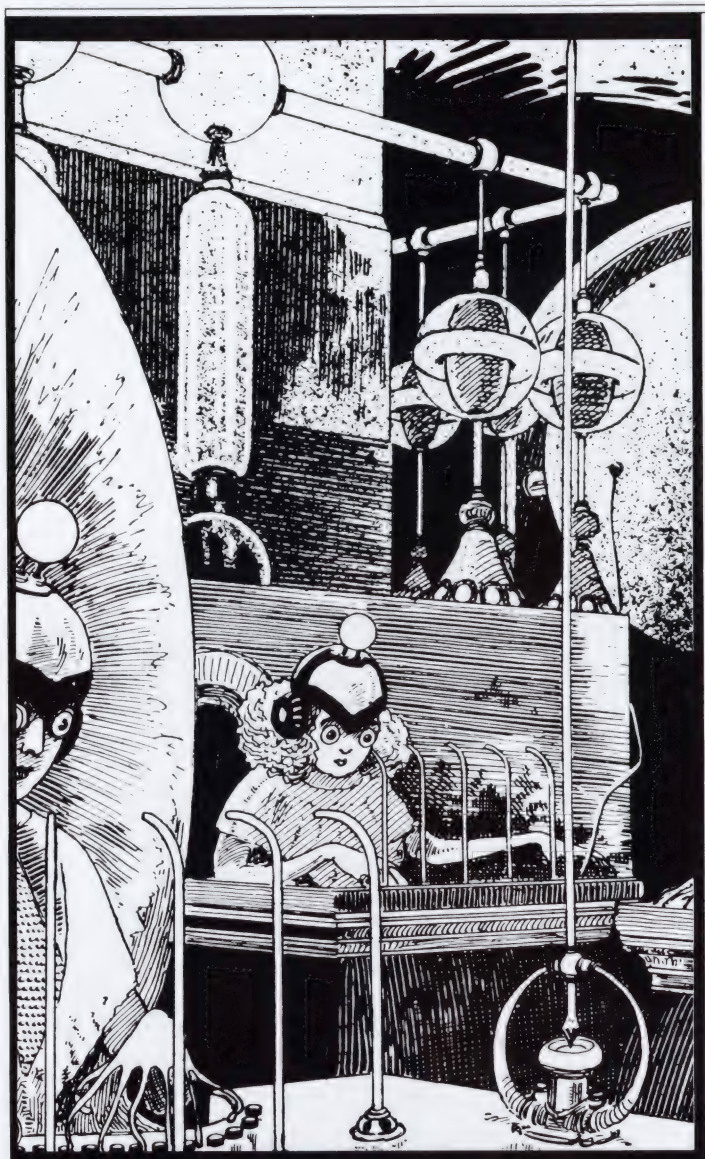
As part of Riff Raff Poets, a regular performer at Glastonbury Festivals. This year, with Dennis Gould, is organiser of the POETRY TENT - a new venture in the Green field!

As well as Pat, expect to hear poets and a programme of poetry of all kinds from dawn until midnight. There will also be workshops.

(Drop in with your own poems to perform 4-6pm any afternoon or 9-10pm any evening.)

IF WE COULD BUT DISTIL IT

If all the information
and requests
Were laid end to end
From Faslane to Aldermaston
And back,
And all spoke at once
Into the sky -
"Whereareth ebusescrashtent-
welfaremedicalchurchblankets,
Whereismywristbandfriendcar-
childhedgecheapbeerormyself,
Thefirewoodcinemaacoustic
NMEstagetheatreshowerwater-
loos"-
We could, without a doubt
Deter any aggressor, dismantle
NATO,
Bring down the government,
and ban the Bomb,
And still have some change.
If only we could distil
This clamour of humanity
Which constitutes the festival.



CYBERDOME

Expand your mind and relax your body at the Sugar Lump performance cafe happening for the duration of the festival between the circus field and stage 2.

A space for daytime ambience and chilling, balanced at night with a funky party atmosphere for the groovers; this specially created environment has features such as the never before seen 'cyberdome' where you really can experience the future now! The result of collaboration between the Mind Gym, Cognitive Cocktails and Synaptic Synergetics, the 'cyberdome' as the latest in light and sound brain machine technology to aid relaxation and meditation, psycho-active drinks that increase physical energy and mental alertness, psychedelic toys and all array of bits and pieces.

An interesting variety of green and craft stalls; planet conscious clothing from the new E-Collective including Killer Gram patchworks, Sister T funk wear and tribal clobber from Conscious Earthwear, along with performance, face and body art, massage and hunger killing wholefoods, all presented with much love and loads of good vibes, come together to create the unique Sugar Lump atmosphere.

KRAFTWERK??

The Original Greenfield below Kings Ground will be a hive of craft activity, e.g. Pottery; Greenwoodworking; Ceramics; Glass-blowing; Stained Glasswork; Caustic Painting with beeswax; Metal Sculpture; Yurt-making; a Mobile Bronze Foundry; and lots of Face and Body Painting and Hair Braiding and Mask-making.

Thomas Schorr-Kon will be running the Greenwoodwork workshops where you can learn to use a pole-lathe or join in the Group Sculpture Project. This will be creating a giant slit-gong from a fallen hardwood tree which will be finished and carved on site - by Sunday producing a workable musical instrument.

Pete the Potter will be building a wood-fired, brick-arched oven in which he will bake delicious wholemeal pizzas for sale.

David Urmston of Crackpots will be building an Oriental Climbing Bank Kiln and running daily workshops for kids, in clay and pottery.

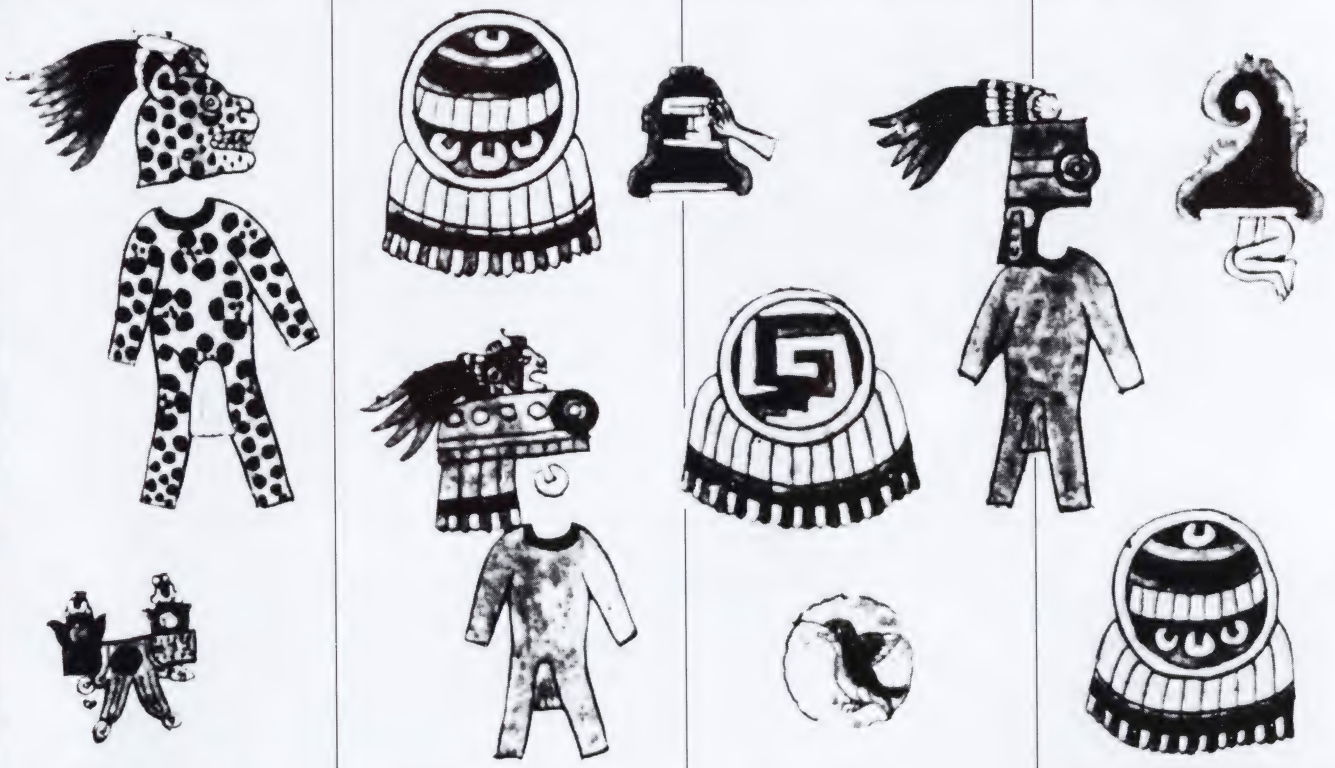
Some craft stalls will be both selling their work and demonstrating. Ed Iglehart will be Glass-blowing and Helen Christini working with stained glassware,. Jennifer and Michael Mitchell will be selling their hand carved marble chess-sets and will be organising two ongoing Chess Tournaments - one for adults and one for kids. They will be donating 2 of their marble chess-sets as prizes for the winner. Next door there will be The Cafe Sanctuaire with juggling, diablo and acoustic music to entertain you while you eat. Across the Market Square will be The Moving Finger Cafe, where you can sit and listen to passing buskers or watch The Rag Morris Dancers perform.

Pat Van Twest and Dennis Gould will be Poets in Residence in a hand-crafted yurt on the corner of the market square. They will be running workshops and have a programme of their own work and invited guests.

Ngoma Percussion will be running daily drumming workshops each afternoon.

Charlotte McGinnis will be returning to the Greenfield with Maskforce offering facilities for folk to make their own costumes out of old clothes, waste materials and useful rubbish. Large costume-puppets of animal and fantasy characters will also be included in the workshop agenda. And you will have the opportunity to have your face or body painted with woad (like the Ancient Britons).

Marcus Christo is organising THC - the Travelling Homoeopaths Collective which was set up in the summer of 1990 to provide the Festival Circuit with a lost cost Homoeopathic Clinic. Homoeopathy is the use of natural remedies to stimulate the body's own healing system. So if you are feeling ill and need some help to sort your problems out you can visit the friendly and professional team of Homoeopaths. You can find them in the Middle Market Area in the Main Festival and in the Greenfield Healing Area.



GREEN KIDZ

Dreams come true in '92. Set in 4.1/2 acres, this year's Green Fields Kidz Land is bigger and better than ever before.

Centred around the Albion Big Top, a wonderland of discovery is waiting to be explored. Swingboats, trampolines, a roundabout, aerial runway and magical climbing castle. Punch & Judy, bizarre giant puppets and parades. Get your face painted, listen to a story, join in the juggling madness. Paint a picture, make a model, create music. Clown shows, workshops and theatre will be happening in the Albion Big Top and close by the Bristol Playbus will be running a 3-7 years old Play Group.

And that's just the daytime!!

As the sun sets behind the Tor, the Green Lights Cabaret Oasis switches on, where a host of international stars will perform. From comedy to high energy rock, with theatre, mime, didgeridoos, folk, x-rated puppets, three dimensional imagery and computer graphics. All this fun and madness will be held together by our star MC, Palfi.

Meanwhile, outside, gyrate to the sounds on our space tumbler, watch the spectacular slideshow or relax in the everchanging ambiance.

"It's never too late to have a happy childhood!!"

GREEN FUTURES ARENAS

A unique contribution to the festival - with principles such as sustainability, ecology, co-operation. We are looking ahead to the many possibilities for the future and focusing on a few.

The Energy Farm
A combination of groups and individuals committed to the science of alternative energy working together to provide enough electricity to run basic systems throughout the field without the use of noisy and polluting generators.

The Arts Village
Here we explore what the arts have to offer for the future within a relaxed village setting including sculpture, visual arts performance and fun.

Permaculture
Permanent agriculture or permanent culture where for once growth does not mean greed. Green Futures hosts a special area co-ordinated by Permaculture UK.

Speakers Forum
The essential debating venue for the whole festival. Here there is a chance to see and hear some of the leading speakers in the Green/ Alternative movement today.

New Age Arena
Two pyramid marquees will house a plethora of new age artists, performers healers and dreamers inspired by the Seed Club in Wardour St (London's leading New Age night spot) taking us through the small hours in the form of a living moving magazine.

Childrens Area
The inheritors of the future are the children and here they are not forgotten - a small arena devoted to the young boasts games, fun and giant musical instruments made from scrap.

Futures Forum
The Futures Forum; the altarpiece of the futures arenas combines and fuses all that is relevant for sustainability, including food for a small planet, designs, visions, debates and entertainment.

Conclusion
Helping to change the way we think and to challenge those who don't are the campaign stalls and the ethical traders, along with more surprises in the field. The Arenas are about the exploration of new possibilities.

ALTERNATIVE TECHNOLOGY

Solar powered music from solar powered humans, - Wind & Sun and Croissant Neuf Circus getting together to provide a unique venue where all electricity used for the lighting and PA is provided by working wind generators and solar panels.

No longer the technology of the future but increasingly the technology of today, renewable energy is the only way we can provide a sustainable safe, clean, world when the 'alternatives' are nuclear waste, global warming, pollution and increasing energy bills! Come and find out how you can tap into natural energy - Come and hear the sun shine!

Nearby a renewable energy park will be quietly supplying power to the Green Futures Pyramid Stage, with displays from the Centre for Alternative Technology.

CROISSANT NEUF CIRCUS

CROISSANT NEUF CIRCUS is Britains only wind and sun powered circus and is owned and operated by Sally Howell, Andy Hope and their three children. This year in their magnificent multicoloured circus top they are presenting a fantastic selection of music, circus acts and cabaret, backed up by a 1000 watt P.A. and their own custom built 12 volt low energy/high efficiency lighting system which is all totally powered by wind energy and solar power!!

Alongside the circus are "Wind and Sun" of Watlington, Oxon, who this year are helping to provide power and lighting for the top and who also have a unique display of wind turbines, solar panels, 12v equipment of all kinds and even a solar powered fountain!! Amongst the acts appearing over the three days are:-

1. OUTBACK - Guitar, didgeridoo, violin, percussion.
2. THE F.O.S. BROTHERS - Electric folk from Leeds.
3. ANGELA CURTIN - A one-woman band/singer songwriter.
4. BAREFOOT IN THE HEAD - The 90's answer to the Velvet Underground.
5. THE BOAT BAND - Cajun music at its dancing best.
6. SHAK SHAK AND THE GRINGOS - World music.
7. THE LOST T-SHIRTS OF ATLANTIS - Rockabilly
8. PRESS GANG - Folk and comedy.
9. THE SKA STARS - Ska and Bluebeat.
10. THE BACK STREET BOOGIE BAND - Rhythm and Blues from the U.S.A.

Plus a host of unusual Cabaret artistes who will perform mind boggling feats of juggling, escapology, magic, comedy ... There is even a man who sets his head on fire!!

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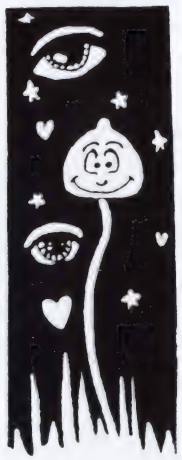

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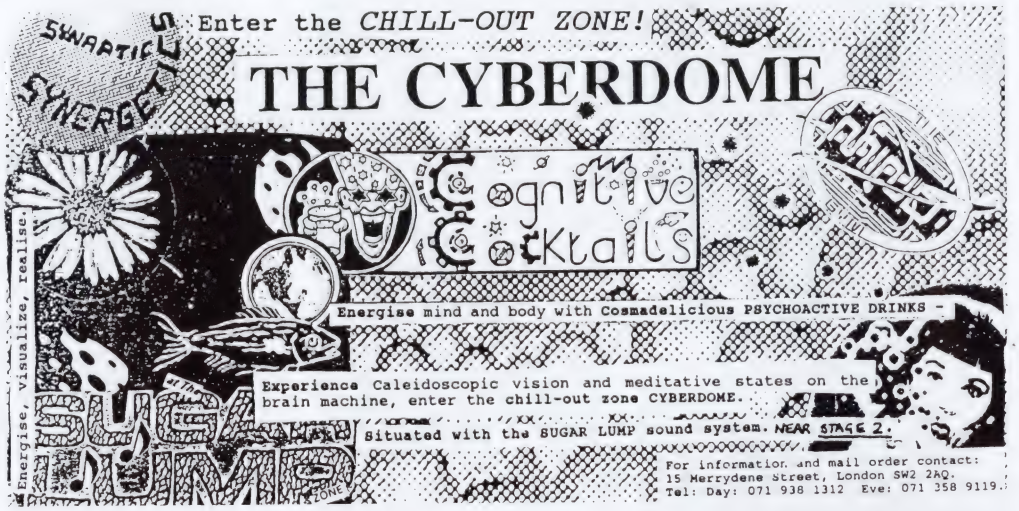
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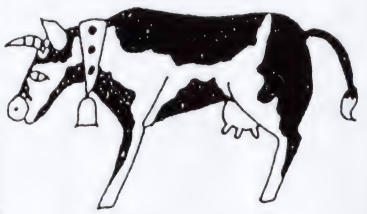
Love your friends don't eat them	£7.90
Vegetarians are nice to meat	£7.90



BOOKS:

Special import from America "Simply Vegan"	£7.90
Easy Vegan Cooking	£1.20
Animal Free Shopper	£4.50
Vegetarian Travel Guide	£5.50
Assorted pack/badges and stickers	£5.00

Order form	Quantity	Size T-shirt	Price	TOTAL
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CHILD'S PLAY

We return to Glastonbury Festival with the same crew under a new name. Child's play is what we do and the Nut Ground is the traditional name of the field we do it in. As always, we aim to provide a safe environment where families can relax and enjoy themselves together. To add to your enjoyment, all these shows, rides, workshops and events are fully supervised and completely FREE.

Playground

This year we have a new and bigger water tower cum castle as the centre-piece of our adventure playground. Added to this will be the Weston-super-Mare donkeys, trampolines provided by Supertramps, swingboats, roundabout, inflatables, a Spaceball, and lots of other rides. A safe fenced in Under 6's area complete with its own mini-playground, rides, craft marques, theatre and specialist performers.

This year we have more excitement with a new collection of riotous games for all and sundry happening all day, all over the place.

Theatre

Performances will be going on all day in 2 venues: the Theatre Marquee and on the open air stage. We will be starting every day with a talent show, when all the children will be invited to take centre stage. So budding stars, come along! After that the theatre comes alive with at least 9 different performances, including puppets, circuses and clowns, jugglers, dance and theatre. The outdoor stage hosts yet another 9 different acts. Details are in the programme as well as blackboards outside the venues.

Our theatre performers this year include **Zuriya Theatre** on Friday only, with their tales from the Yorubas of West Africa, **Small Electric Theatre** with their colourful show and amazing puppets, **Booper the Clown**, this year performing with his children **the Boopettes**. Also appearing are **Foolhardy Folk**, a zany clown troupe, Rosie Gibb the ever popular clown, **Steve Crumby** the puzzling magician, **Far and Wide Puppets** featuring Mia the magical cat. There's **Mr Bojangles** with his **Radio Sunshine** programme in the mornings; he'll be coming to talk to you! In the afternoon it's his **House of Fun**, so put on your dancing shoes! We have **Poppet the Clown**, full of fun ideas, **Sylvester the Singing Jester** with plenty of jokes and stories, **Fiasco Production** with their brand-new amazing car, **Taunton Community Circus, Jest the Best,** experts in mime, theatre and juggling, and **Tom Tom Troupe**, jugglers, fire-eaters, unicyclists extraordinaire. Keep your eyes open for **Ben Kerr**, an up-and-coming talented young juggler. On Saturday and Sunday the **Hole in the Road Gang**, 3 musicians who play 17 instruments between them in a wide variety of styles, will be playing on the open air stage. Plus much more...

In the Under 6's tent we present **Bubble and Squeak, Dandelion Puppets**, and magic with **Ben Chudleigh**, among many others.

Workshops

Although there's plenty of entertainment on tap, at Child's Play the emphasis is on creativity and participation. Many of our performers will be giving workshops in the performance workshop marquee. We look forward to seeing you at the talent show after

finding out their secrets.

The Bristol Playbus will make a welcome return, and the other workshop marquee houses a variety of craft activities including the ever popular face-painters **Facepack, Crackpots** who will be firing overnight in their kiln on the Green Field, mask making with **SCAT Theatre**, Puppet making with **Pupjunk** and **Nicada Puppets**, instrument making with **Instant Music. Oxford Film and Video** will introduce us to high tec interests, but for the low tec we have **paper-making** and **marbling.** There's batik, tie dye and African dance with **Two Way Ting** and Samba dancing with **Patricia Mckenna**, who will also be making costumes for

The Parade

The big event will be on Sunday afternoon when we will have a giant procession around the field, calling at all our venues and collecting everybody. **Foolhardy Folk** are bringing their dragon. Here's a chance to show off all your new creations, and have a bop with the **Hole in the Road Gang.**

Lost Kids

Children who have been separated from their parents are taken to the Under 6's marquee, where they are looked after until found. **This service operates in the day-time only. After 7 p.m. all lost children are to be collected from the Welfare area at the farmhouse.**

Policy

The Nut Ground shuts down at 7 p.m. Please make sure you collect your children by then. We cannot be responsible for supervising the playground in the dark. We are not a baby sitting service. Although many children are perfectly fine for a few hours without you, please check them regularly through the day. Nut Ground is not enclosed and we cannot be responsible for children who wander out of the field.

Please do not attempt to camp in the field. We would hate to have to move you on.

Please do not drive any kind of vehicle in the field.

We strive to ensure that there is a minimum of money in the Nut Ground so that parents aren't under pressure to spend what they can't afford. But for hungry tummies we have the **Rainbow's End Cafe** serving the best in vegetarian wholefood meals, drinks, and snacks at very reasonable prices.

So, Welcome to Child's Play 1992. We hope you have a great time!

THE FIELD OF AVALON

Set in a beautiful corner of the tranquil south-eastern edge of Worthy Farm, the "Field of Avalon" will harmonize the pastoral charm of a village fayre with the professional expertise of sound, light and stage engineers, technicians, musicians, performers, artists and traders of the local area.

To recapture and honour the vision for the festival, a mainstage marquee will provide quality international musicians each evening supported in the afternoons by the best of local talent. A central amphitheatre will act as the venue for early morning yoga, tai chi chuan, dance, theatre and circus skills. The field will also promote the visual arts within the PENDRAGON "heritage" exhibition marquee and host discussions on the Celtic/ Arthurian themes that characterise this area known as "Avalon" and the "Summerlands".

Local schools and colleges will be represented by "al fresco" classical string quintet recitals - with acoustic jazz during the late afternoons.

The Field of Avalon also offers its own unique and distinctive marketplace; a creche/well-being marquee with sand and water play as well as a quality vegetarian café complete with acoustic stage for the nightowls.

We hope you celebrate and enjoy the festival and that you will visit the Field of Avalon to join with us for the best of what is global and local.

MAGIC BROTHERS

After Gong, Her And Now and Gong Maison, Magic Brothers are the latest instalment in the continuing adventures of Daevid Allen.

The band is Daevid's swift response unit, a small outfit, easily assembled and ready to play at the drop of a (pixie) hat. The other two members are Mark Robson and Graham Clark. Graham is a fiddle player from Wells, who also plays in Gong Maison, and Mark is a Celtic multi-instrumentalist.

The Magic Brothers are an outlet for acoustic, ambient music, "none of the frantic stuff we do with Gong", says Daevid - and there are no costume changes. The first gig was at the winter solstice two years ago in Oxford, and last year they played a summer solstice show in Glastonbury. Daevid likes the ease with which their shows can be set up, compared with the lengthy process of organising a Gong Maison tour. He's also still running workshops, The Invisible Opera Company and finding time to return to Australia from his home in Street, Somerset, to visit his son. After 32 albums, there's still no stopping Daevid Allen.

LE RUE

Cajun music covers a wide range from the sprightly toe-tapping of Vermenton Plage through the compulsive zydeco itch of Queen Ida: but Pierre Le Rue and his band take it out to the edge with a raw, exciting and technically thrilling sound.

Pierre's violin is at the heart of the band, which has undergone a few line-up changes in recent years. The current rhythm section of Kenny Harris and Chris Thompson was recruited from the Screaming Blue Messiahs, which should give you an idea of the high energy content of the band. And the almost obligatory rendition of 'Hey Joe' will reinforce that impression.

Pierre started the band in 1985, making a swift impact with live shows and two albums - 'Le Rue' and 'Deal Your Cards' - which mixed studio and stage songs. The third album 'Swamp Rat Boogie' is a 100 per cent studio set, but the energy level is still cranked up, even on the moodier tracks.

Calling on slide guitar, accordion, keyboards and harmonica, Le Rue can vary the tempo and mood to a bewildering degree. Cajun may be the band's roots, but their sound spreads far and wide. Guaranteed to produce a rockin' stage show, Le Rue will blow away any preconceptions you have about cajun, and help kick the dust off your dancing shoes.

THE MORRIGAN

THE MORRIGAN were formed in 1984, combining a phenomenal amount of musical experience and very diverse backgrounds, all of which fused together to create their unique sound. So what do they sound like? Well, they're certainly full of surprises, because just when you think you've got them sussed, another twist of musical brilliance sneaks up from behind and grabs you by the lower chakras. Give them a listen and you won't be bored - from the gentle to the stonking, The Morrigan have it all ...

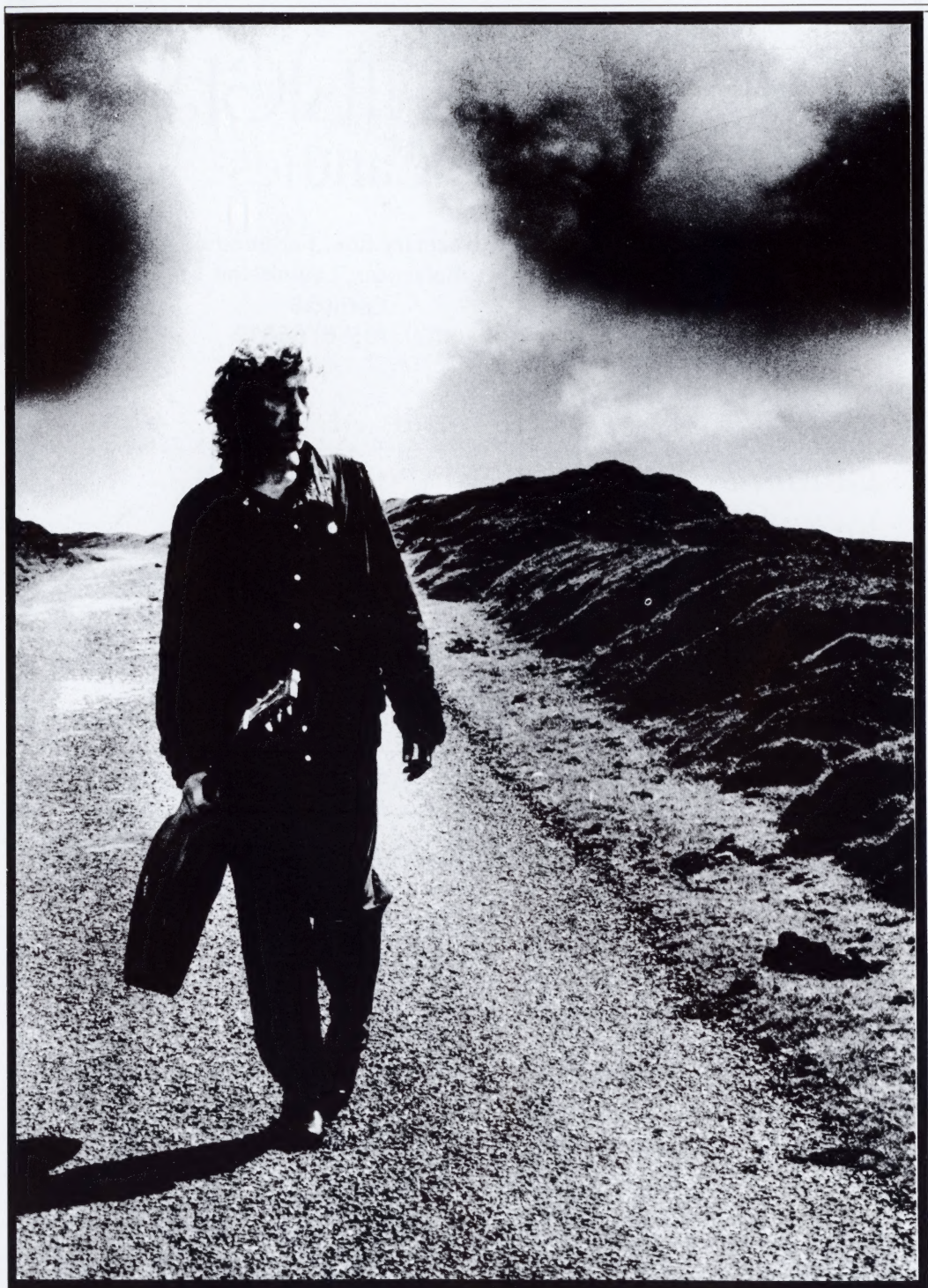
Lead vocalist CATHY ALEXANDER is classically trained and worked as a solo artist until becoming instrumental in forming The Morrigan. The distinctive 12 string guitar style from folk club days is still featured now and again, but it's the depth and variety of her voice together with her inventive use of keyboards and woodwind which are the strongest influences on the overall sound.

COLIN MASSON plays lead guitar, acoustic guitar, keyboards and recorder. His unusual style inspired one critic to describe him as "the Salvador Dali of the electric guitar". True or not, he's a case of once heard, never entirely forgotten.

On bass guitar is roguish raconteur CLIFF EASTABROOK, whose frantic fretting is given very much a front seat to share the melody line or "root the rock".

This unlikely trio of founder members cut a fine cassette album ("Spirit of the Soup" 1985), which received very good reviews. Meanwhile, the band were busy building a solid reputation as an excellent live act.

FIELD OF AVALON



NIGEL MAZLYN JONES

One man and a guitar may not appear to offer a feast of visual delights, but Mazlyn Jones is an exception. His skilful acoustic work is complemented by sequenced projectors of landscape, light and shade and images of the modern world, all underpinned by his concern for the environment.

A musician for over 20 years, Nigel's first album 'Ship To Shore' (1976) predated current Green concerns and led to numerous supports on the rock circuit with the likes of Camel and BJH. All five of his albums have been released on his own independent Isle of Light label from his home base in Polzeath, Cornwall and for the last ten years he has employed multi-visual slideshows on stage.

Nigel has also drafted in percussionist Guy Evans on some live stints and for his Glastonbury appearance two years ago Nik Turner joined him for some improvisation. He has also been making a Channel Four film on forest and human relations with the environment. Nigel's own relationship with the seascapes of his Cornwall home is clear from his music and visual work - and what you see is what you get, no extra tapes, synths, or lurking offstage musicians.

ROBIN WILLIAMSON

Some stars of the 1960s have survived, but others have blossomed. Robin Williamson belongs to the latter category. The Incredible String Band were a folk/rock phenomenon cited by everyone from Robert Plant to Dave Stewart of the Eurythmics as an influence. Since their split in 1974, Robin has developed as a musician, writer and enchanting storyteller.

Heading for Celtic territory throughout the 1970s with his Merry Band, Robin has worked since then as a solo performer and collaborationist on stage, record, TV and in the theatre. In the mid-80s he released a series of cassettes of classic Celtic stories, hailed as bearing "the mark of the master".

Musically, his 'Legacy Of The Scottish Harpers' series also won critical accolades (the Scottish Harp is but one of 30 instruments he plays).

In the theatre, he scored the music for 'The Mabinogi' a massive outdoor production in Caernarfon Castle which was screened on Channel 4. In 1988 he released the first album of his own songs for seven years. 'Ten Of Songs' dealt with the woes of contemporary Britain, and received the customary applause.

Jack of no trades and master of all, Robin Williamson both chronicles traditional Celtic culture and adorns it.

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